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New York Life.

Vincent.

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Dun. Broadway Chambers.

Home Life. Postal.

World. Tribune. American Tract Society. Park Row. St. Paul.

Hudson River Tunnel Terminal.

City Investing. Singer Bldg.  
Height, 612 ft.

Washington Life.

West Street.

Am.

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THE SKY-LINE OF NEW YORK—THE HIGH BUILDINGS ON BROADWAY.





HUDSON RIVER TUNNEL TERMINAL BUILDING.



POSTAL TELEGRAPH AND HOME LIFE.



PARK ROW BUILDING.


POST OFFICE BUILDING.

ST. PAUL'S BUILDING.



THE EXCHANGE BUILDING, 42 BROADWAY.



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METROPOLITAN TOWER.



STATUE OF GENERAL SHERMAN.  
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# NEW YORK

THE METROPOLIS OF THE  
WESTERN WORLD



With 90 Illustrations from Photographs

NEW YORK:  
THE FOSTER & REYNOLDS CO.





BROOKLYN BRIDGE—MANHATTAN TOWER.



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THE TOWERING BULK OF MANHATTAN AS SEEN FROM INCOMING STEAMSHIPS.  
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## New York the Metropolis.

THE City of New York is the most marvelous exemplification of those traits of the American people which have made the United States of to-day. Interest in New York does not lie in the mere magnitude of the city, but is found rather in the boundless enterprise, the bold conception and the amazing achievement, which have reared the mighty fabric of the Metropolis. The theme is one which might well challenge the pen of him who would celebrate the America of the beginning of the Twentieth Century.

In describing New York none other than the superlatives will suffice. It is in area the largest city in the world, and in population is exceeded only by one. The boroughs are linked together with the greatest of suspension bridges, and pierced throughout their length and breadth by the most extensive of subway systems. Broadway extending from the Battery north to Yonkers is the longest street in the world. The system of parks is the largest and costliest—in extent and in the sums devoted to maintain them unapproached in America or Europe. The gigantic office buildings of the business districts are among the modern wonders of the world; there are none to compare with them; their foundations are sunk deeper toward the center of the earth, their summits are uplifted higher toward the heavens. The largest steamships afloat make New York their port, and from the deck of the incoming ship the world-traveler beholds the towering bulk of Manhattan with amazement. The superb mansions of upper Fifth

Avenue and Riverside Drive are among the most luxurious of the dwellings of man, as these streets are the grandest of residential avenues. The city's hotels and apartment houses are peerless in size and appointment; and each year witness their development, story added to story, luxury to luxury, magnificence to magnificence. The building operations characteristic of the day are audacious in their magnitude and in the engineering problems they involve.

The statistics which express the activities of the Metropolis are in figures which are incomprehensible. The Post Office handles an average of 10,000,000 pieces of mail matter every twenty-four hours, and the city contributes \$12,000,000 annually to the postal revenues. The surface cars carry 452,000,000 passengers in a year. On the floor of the New York Stock Exchange more than 3,000,000 shares of stock have changed hands in a single day. The banks of New York lead the world in volume of clearings. New York is the financial center of the world.

Great and surpassing as the city is, each year adds to its material greatness and commanding influence. Underground railroads, viaducts, bridges, tunnels, terminals, and piers; the Concourse of the Bronx to cost \$12,000,000, the \$4,000,000 Public Library on Fifth Avenue, the new Stock Exchange, Chamber of Commerce, Custom House and Hall of Records; the new Metropolitan Museum of Art, the Cathedral of St. John the Divine—this is to name only some of the more conspicuous features of the growing and expanding city of the present, the Metropolis of America, from which is emerging that city of the future which shall be the Metropolis of the World.

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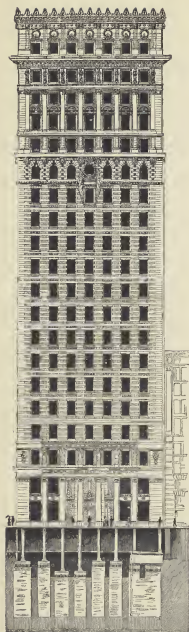
## New York Skyscrapers.

WHEN we approach New York by river or bay, we see in the view of the high buildings of Manhattan Island a picture which has no parallel in the cities of the world. Our first impression of the height and magnitude of these architectural marvels is strengthened as we wander through the downtown streets, and passing from one shadowy cañon into another make our way between the tremendous cliffs. The skyscrapers of New York constitute one of the most impressive and interesting features of the city.

The high building is distinctly a modern and wholly American creation. It has grown out of the concentration of business and the ever-insistent demand for business office room in the closely congested business centers. The skyscraper provides business opportunity for a thousand, two thousand, three thousand, where without it there would be room only for as many hundreds. Two factors have made it possible—the passenger elevator, which gives immediate access to the upper stories, and the steel cage system of construction, which enables the architect to design his building of any desired height. The steel cage is a framework of steel beams, bolted together with hot rivets. In effect it is a bridge set on end. The walls are simply weather shields, fastened to it. Under the old system the walls supported the floors; in the new buildings, the walls serve merely as curtains to shut out the weather, and are themselves supported by girders which project at the levels of the floors. The steel frame goes up first, and the walls are put on afterwards; sometimes the upper stories are walled in before the lower ones. Under the old system of supporting walls, buildings were limited to eight or ten stories; the steel cage goes up twenty and forty stories, and the architects tell us that there are no mechanical obstacles to buildings of 100 stories. The steel cage system, moreover, has reduced the cost of construction from \$5 a cubic foot under the old methods to thirty-seven cents under the new. With steel beams and steel ceiling arches, concrete floors and stone and metal stairways, the structures are considered to be fireproof.

Wonderful as the high buildings appear to us as we see them towering in the air, some of the greatest engineering achievements in their construction are below the ground, in the foundations contrived to sustain the prodigious superstructures. The foundations go down to bedrock, in some instances 100 feet below the surface. As the architect went to the bridge engineer to build his steel cage, so he has adopted the bridge engineer's pneumatic caisson system of pier sinking. The caisson for high building foundation work was first adopted in the MANHATTAN LIFE INSURANCE BUILDING, on Broadway, near Exchange Place, in 1894. The weight of the structure was calculated at 21,600 tons; the pressure exerted upon the foundation by the force of the wind acting upon the sides of the building and tending to overturn it was calculated at 2,400 tons; and the





AMERICAN SURETY BUILDING.  
Showing plan of foundation.

weight of the furniture and the human beings who would occupy it was reckoned at 7,000 tons more—making a total weight of 31,000 tons or 62,000,000 pounds to be carried by the foundation. To provide a foundation that would sustain this immense weight, the architects sunk their caissons down to bedrock, 55 feet below the surface. As each caisson descended, a brick pier was built up on it. When bedrock was reached, the rock was leveled inside the caisson, and the chamber was filled with concrete, so that caisson and masonry formed one solid pier resting on bedrock and rising to the surface of the ground. There were fifteen of these great piers, and their cost was nearly \$150,000. The Manhattan Life Building has eighteen stories, and is 350 feet in height from the sidewalk. The plot, fronting 67 feet on Broadway, cost \$1,500,000, and the building itself \$1,500,000.

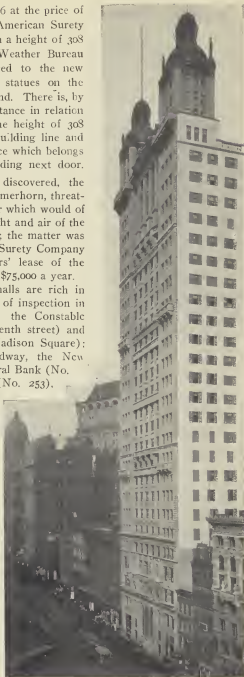
The foundations of the AMERICAN SURETY BUILDING, at Broadway and Pine street, were sunk in the same way to bedrock 79 feet down. Our illustration, from the *Scientific American*, shows the caissons resting on the bedrock, the piers on the caissons, and the columns on the piers. Here, too, is an ingenious cantilever device, which may be seen in the right-hand pier, for distributing toward the center a portion of the weight of the outer walls. The plot of land, 85 feet square, cost \$1,350,000; a portion of it, that on the corner, cost \$267.67 a square foot (or at the rate of over eleven and one-half million dollars an acre). This was the record price for Broadway real estate until the plot on the south corner of Broadway and

Wall street was sold in 1906 at the price of \$576 a square foot. The American Surety has twenty-one stories, with a height of 308 feet. The United States Weather Bureau formerly here has removed to the new Whitehall Building. The statues on the front are by J. Massey Rhind. There is, by the way, a curious circumstance in relation to the cornice, which at the height of 308 feet projects beyond the building line and trespasses upon the air space which belongs to the Schermerhorn Building next door.

When the trespass was discovered, the Astors, who own the Schermerhorn, threatened to put up a skyscraper which would of course cut off the south light and air of the American Surety Building; the matter was adjusted by the American Surety Company taking a ninety-nine years' lease of the Schermerhorn Building at \$75,000 a year.

Many of the entrance halls are rich in marbles. Those deserving of inspection in buildings uptown are of the Constable (Fifth avenue and Eighteenth street) and the Metropolitan Life (Madison Square); and downtown on Broadway, the New York Life (No. 346), Central Bank (No. 320), Postal Telegraph (No. 253),

Equitable (No. 120), Empire (No. 71), and Bowling Green (No. 11). Some of the halls are arcades, with telegraph and messenger offices, news stands, flower stands, and confectionery counters about which the typewriters flock at noon time like so many butterflies. The hall of the Empire Building constitutes the approach from Broadway to the Rector street station of the elevated railroad, and hundreds of thousands of people pass through it every day; it is lined with shops and is a veritable city street. The Equitable, too, has



THE PARK ROW BUILDING.

a famous arcade from Broadway to Nassau street. An office building is a city in itself, with its railway in the elevators, its water system, fire extinguishing apparatus on every floor, light, heat and power plants; post office and telegraph office, uniformed police force, restaurant, shops and a population running into the thousands. The tenant may supply his manifold wants without going from under the roof. He has at command telegraph, telephone and messenger service, and mails his letters in the mail chute, which extends through all the floors, carrying the letters to the mail box at the bottom, where the mail is collected by the postmen. He may lunch in the restaurant on one floor, take out a life insurance policy on another, cash his checks at his bank on a third, and put his valuables in safe-deposit in the basement. He may consult his physician, his broker or his lawyer; visit his tailor or shoemaker or barber; and buy his cigars, and paper, theater tickets, and flowers and a box of candy for his best girl.

The prevailing rental for offices in the buildings below Chambers street is \$2 per square foot per year above the fifth floor, and for the lower floors it goes as high as \$11 a square foot. The rent includes light, heat and janitor service; in the Vincent and Equitable buildings it also gives the lawyer tenant access to a law library maintained by the building; and in the Commercial Cable each individual office has a fire-proof safe. The Park Row, St. Paul, World, Times and other buildings are open day and night every day in the year. The cost of maintenance of the largest buildings approximates \$100,000 a year. The single item of water supply amounts to \$5,000. The Manhattan Life has an artesian well, and the Metropolitan Life draws water from a stream which was once an open brook from Madison Square to the East River, and being covered up still flows.

The elevators in the high buildings are divided into local which stop at every floor, and express which stop only above certain stories. A fine illustration of the spirit of hurry which possesses the average downtown New Yorker is the impatience with which he resents a delay of a five-second elevator stop before he gets to his own floor. In some buildings, as the American Tract Society, there are two sets of elevators, one above the other, so that one must change cars to go to the top. There are automatic brakes to stop the descent of the car in case of accident, and air wells at the bottom of the shaft to serve as cushions if the car should fall. The "high-speed" elevators have a possible speed of 500 to 700 feet per minute, and in practice are run at 500 to 600 feet. The elevator has been likened to a vertical railroad; and when we come to think of it, it is quite as much an achievement of mechanical skill to take us straight up smoothly and safely twenty stories in forty seconds as it is to carry us over the rails at express train speed. The highest development of the elevator is the electric, which is worked by electric motive power and is controlled from the car entirely by electricity.

In the cellars and subcellars are the electric light, water and steam-heating plants and the machinery which runs the elevators—an astonishing and bewildering maze of furnaces, boilers, steam engines, dynamos, pumps, pipes and tanks. Under direction of the superintendent of the building is a host of employes—uniformed police, elevator conductors, engineers, sweepers, scrub women and window cleaners. The men who clean windows hundreds of feet in the air wear belts with straps which are fastened to hooks on the outside of the window, so that if one should lose his footing



PARK ROW BUILDING.

Photo copyright, 1899, by Reichert & Henius, New York.

on the window sill he could not fail. An interesting illustration of the specialization of industries in a great city is offered by the towel supply concerns, which make a business of supplying offices with clean towels, soap and other accessories.

The STANDARD OIL BUILDING, No. 26 Broadway, is remarkable for an engineering expedient for the support of the upper stories. The old building had nine stories, and when the addition of six new floors was contemplated it was found that the walls would not sustain the increased weight. Accordingly the lot adjoining on the north was acquired, and on this was erected a steel cage building with a cantilever projecting out over the old building, and of sufficient strength to sustain the weight of the new floors. The six upper stories, then, which appear to be a part of the old building and to rest upon its walls, are really, so far as support is concerned, quite independent of it. The steel cage construction has been likened to a bridge; here we have a Broadway office building which is in effect a cantilever bridge.

The construction of the \$2,500,000 annex of the Mutual Life Insurance Company's building at Liberty, Nassau and Cedar streets involved among other engineering feats the underpinning of an 18-story building adjoining, in which were a safety deposit company's safes and vaults, the working of the locks of which would have been stopped by a settlement of the sixteenth of an inch. The caissons of the annex rest on bed-rock 100 feet below the surface. The cellar floor is 55 feet below the sidewalk, and 35 feet below the line of standing water.

### **The Singer Building.**

Most famous of New York's lofty structures is the SINGER BUILDING, erected by the Singer Manufacturing Company, at Broadway and Liberty street. At the time of completion in the spring of 1908 the highest office building ever erected, it rises forty-seven stories above the sidewalk, with pinnacle 612 feet in air. Other skyscrapers, with their 300 and 400 feet of altitude, are dwarfs in comparison. The Singer Building dominates the sky-line of New York. It has place among the big things of the earth, exceeding in height many of the celebrated edifices of the world. Compared with the highest structures abroad it is outranked only by the Eiffel Tower of France with a height of 984 feet. The Cologne Cathedral is 516 feet, the Rouen Cathedral 490 feet, the Great Pyramid 485 feet. In America the Washington Monument is 555 feet, the Philadelphia City Hall 537 feet. The Singer is three times the height of Trinity steeple and twice the height of the Flatiron Building. The structure is noteworthy also for beauty of design and for features involved in the construction. It is of the modern French school of architecture, and presents an unusually rich design. The materials of the façades are pressed brick and Indiana lime stone. The tower shows on each side an immense bay window, extending from the fourteenth to the thirty-fourth story, each capped with an arch supporting a semi-circular balcony. The roof of the tower, of curved mansard type, includes three stories, the whole surmounted by a huge copper lantern. From the roof of the main building searchlights of the United States naval standard





SINGER BUILDING.

Erected by the Singer Manufacturing Company. Forty-nine stories. Height, 612 feet.

are directed against the façades of the tower, making it visible at night in bold relief for over twenty miles. The lantern crowning the tower contains a powerful searchlight, the rays of which may be seen from a distance of sixty to seventy-five miles. Further exterior illumination of the tower is accomplished by means of concealed incandescent lights.

The Singer Building is a house founded on a rock. The weight of the vast structure, which is 90,000 tons, is supported upon caissons of solid concrete, resting on the bed-rock 92 feet below the curb. A novel feature of the construction is the provision of a system of "wind anchors," to withstand the tremendous wind pressure to which the building is subjected during a gale. Assuming a wind pressure of 30 pounds per square foot, distributed uniformly over the face of the building, the engineers calculated the total overturning moment of the wind to be 128,000 foot-tons, a force which would give the building a tendency to lift on the windward side. To provide against this lift, a set of big steel rods was devised, running down fifty feet into the concrete piers on which the building rests, and thus securely anchoring it to the foundation.

Some details of the building are: Height from sidewalk to top of lantern, 612 feet; basement floor to top of flagstaff, 724 feet. Forty-nine stories;  $9\frac{1}{2}$  acres of floor space; 15 miles of steam and water piping; 15,000 incandescent lamps. Not a cubic inch of wood is used in the construction or finish. The elevators rise 41 stories in one minute; express elevators 30 stories in 30 seconds.

Adjoining the Singer Building is the CITY INVESTING BUILDING, thirty stories in height, with roof 418 feet above the curb, and caisson foundations 80 feet below the surface. The amount invested in land and building exceeds \$10,000,000. It is interesting to note that long before the foundation caissons were sunk two entire floors of the building had been leased to a corporation for a lease of ten years of an aggregate value of \$1,000,000.

The TRINITY BUILDING (310 feet in height), overlooking Trinity Churchyard, has the advantage of a position which gives the vast Gothic façade peculiar impressiveness. Adjoining is the UNITED STATES REALTY BUILDING (300 feet), a twin structure. Each building is of twenty-one stories, and the combined floor space is 552,873 square feet, an area which if one floor would cover seven blocks the size of the Madison Square Garden. The foundation caissons rest on bed-rock 80 feet below the sidewalk. The two buildings with the land cost \$15,000,000.

NO. 1 WALL STREET, the eighteen-story office building, on the southeast corner of Wall street and Broadway, stands on a plot 30 x 30 feet, which was bought in 1906 for \$654,456 or \$576 per square foot, or \$4 per square inch. The first floor and basement, 28 x 28 feet, rent for \$40,000 a year.

The EXCHANGE BUILDING, 36 to 42 Broadway, one of the largest in the city, is of 20 stories, fronts 116 feet on Broadway and 115 on New street, and has 350,000 square feet of rental space. The cost, including site, was \$5,000,000. Another building of immense proportions is the 22-story \$3,500,000 home of the Bank of the State of New York, at Exchange Place and William street. Adjoining it is the 18-story building of the



NO. 1 WALL STREET.

Atlantic Mutual Insurance Company. The HANOVER BANK BUILDING, at Nassau and Pine streets, of twenty-three stories, 380 feet, is architecturally one of the most pretentious of the office buildings. The upper part is decorated with a series of Greek columns surrounded with an elaborate cornice, and the rounded edges give it the effect of a campanile. The intersection of Nassau and Pine streets is a banking and insurance center and the land is extremely valuable; the Hanover Bank site cost \$223.39 a square foot, and the northwest corner opposite was bought by the Equitable in 1896 for \$250 a square foot.

The **BROAD EXCHANGE BUILDING**, at Broad street and Exchange Place, fronting 236 feet on Exchange Place and 106 feet on Broad street, with a wing of 100 feet to Beaver street, has an area of 27,000 square feet to each of the twenty stories. There are forty offices on a floor, reached by eighteen elevators. The cost of building and site was \$7,500,000.

The twin domes of the twenty-one-story **COMMERCIAL CABLE BUILDING** on Broad street rise 317 feet above the curb, and the foundations go down 106 feet below the surface. The floor of the engineer's room is 40 feet below the sidewalk. The letter carriers deliver mail to 3,300 people in the building, and the elevators carry 25,000 passengers a day.

Conspicuous by reason of their isolated situations and seen from the harbor and the Jersey City ferries are the **WHITEHALL BUILDING** facing Battery Park, and the **WEST STREET BUILDING** on West street.

The **PARK ROW BUILDING**, on Park Row, facing the Post-Office, has thirty-one stories, with a height from sidewalk to cornice of 336 feet; to top of towers 390 feet; to top of flagstaff 447 feet; depth of foundation below street line 75 feet; total height from foundation to flagstaff truck 552 feet. The weight of 20,000 tons or 40,000,000 pounds is carried on 4,000 piers driven into the sand 40 feet down to bed-rock. The cost of building and land was \$4,000,000. There are 950 offices, 2,080 windows, 1,770 doors, 7,500 electric lights and 3,500 tenants. As shown by a count for a week (six days of ten hours each), the ten elevator cars travel 16.38 miles an hour, and carry up an average of 814 persons an hour, or 8,140 a day, or 48,860 a week. About the most interesting phenomenon connected with the building is the memory of one of the car starters, who knows all the tenants and all the clerks and the floors they are on and the rooms they are in.

The Park Row owners tell us that the building stands so firm that in the highest gales a plumb line test fails to show the slightest tremor of the structure. All the skyscrapers are braced to withstand wind pressures; in some of them vibration is perceptible in a storm, but as with bridges this is not regarded as an indication of weakness. A pendulum clock on the top floor of the American Surety has been stopped by the vibration of the building in a storm; and the vibration of the top floors in a 20-story building has been sufficient to move the water in a bowl.

The **Hudson Terminal Building**, on Church street, between Fulton and Cortlandt, is the terminal of the Hudson River tunnels to Jersey City, and the nucleus of all the underground railway systems that converge under lower Manhattan. It is the largest office structure in the world. The twenty-two stories have 4,000 offices, with an estimated population of 10,000. The building occupies 70,000 square feet of ground. The cubic areas are 14,500,000 cubic feet above ground, 3,650,000 cubic feet below ground, or a total of 18,150,000 cubic feet. Here are some of the official figures that give an idea of the amount of material necessary in the construction. To build the walls above the curb, 16,300,000 bricks were necessary; there are 1,300,000 square feet of tile partitions, 5,200 doors, 5,000 windows, and a total glass area of 120,000 square feet; 500,000 square yards of plastering, 16 miles of plumbing pipe, 29 miles of steam pipe, 56 miles of woodbase, 65 miles of picture moulding, 95 miles of



BROADWAY AT THE POST OFFICE.

conduits, 113 miles of electric wiring, and 30,000 electric lights. Special features of the building are perhaps the largest electric storage battery in the world, and an arcade which is a great glass-enclosed passageway, lined with shops and booths. It is larger than any of the famous European arcades.

The white marble NEW YORK LIFE BUILDING, at No. 346, has a portico which is one of the adornments of Broadway; the massive columns of polished marble are monoliths 27 feet in height. The clock tower, with its final group, is one of the conspicuous features of the Broadway vista, and is prominent in the sky-line of Manhattan Is and as seen from the rivers. The company's counting room on the Broadway floor is deservedly one of the show rooms of the town.

A building which because of its conspicuous position, peculiarity of construction and towering height is of commanding interest, is the FULLER BUILDING, at the 23d street intersection of Broadway and Fifth avenue, two of the most famous streets in the world. The building is popularly called the FLATIRON, because the plot on which it stands is of flatiron shape, with the rounded point toward Madison Square. "The Ship" would be a sobriquet quite as fitting, for from Madison Square the structure has the semblance of an immense ship, bow on, about to plow its way through the Square. From viewpoints far up on Fifth avenue the Flatiron towers up impressively. The land cost \$800,721, and the building, including site, \$4,000,000. It is 300 feet high, with twenty stories, and 456 offices above the fourth floor.

## The New York and Brooklyn Bridge.

THE NEW YORK AND BROOKLYN BRIDGE, which spans the East River, connecting the Boroughs of Manhattan and Brooklyn, has its Manhattan terminal at the City Hall Park. The promenade is free; fare by trolley, 5 cents; by bridge cars, 3 cents one way, round trip 5 cents. To see the bridge, we should view it from the water, or walk across it, or at least go out on the New York side as far as the tower. A good plan is to cross the river by the Fulton Ferry and walk across the bridge (one mile), or return from Brooklyn by trolley and walk back to the New York tower. Only by actually going out upon the bridge may one gain any conception of its tremendous construction. We shall have too a memorable prospect of river and harbor and city, east over Brooklyn, west and north over New York to the Palisades. Here we begin to realize the magnitude of the city, as we contemplate its vast expanse in the north and the mountain of masonry in the south. The ridge of high buildings on the lower end of Manhattan Island, as seen from the bridge in the afternoon, has much of the character of a mountain; its heights cast in shadow the district east of it just as a mountain shadows the slopes and valleys behind it long before the sun sets. If we go out to the middle of the river span, we shall have the novel experience of looking directly down upon the water craft 135 feet below. As seen from here, even the largest steamboat takes on an appearance curiously suggestive of a toy boat.



THE BROOKLYN TERMINAL.

The bridge was begun in 1870 and opened to traffic in 1883, having consumed thirteen years in building, and cost \$15,000,000. Subsequent alterations have increased the cost to \$21,000,000. The third largest suspension bridge in existence, in the field of bridge engineering it is the crowning triumph of the nineteenth century, and is one of the wonders of the world.

The bridge was designed by John A. Roebling, the builder of the Niagara Falls Suspension Bridge and others. While engaged in the preliminary work he met his death. He was succeeded by his son, William A. Roebling, who in turn was injured by a fire in one of the caissons and became a permanent invalid. He was removed to a residence on the heights of Brooklyn, where, with indomitable resolution, he watched the details of construction from his window by the aid of a telescope and assisted by his wife directed the progress of the work to its successful completion.

The bridge consists of a central river span from tower to tower, two land spans from towers to anchorages, and the land approach on either side. The channel span from tower to tower is 1,505 feet 6 inches—the third





THE NEW YORK TOWER.

single span in the world. Each land span is 930 feet. The Manhattan approach is 1,562 feet 6 inches; the Brooklyn approach 971 feet. The total length of the bridge is 5,989 feet, and with the extensions, 6,537 feet. (A mile is 5,280 feet.) The towers are 278 feet high above high water, from water to roadway 119 feet, from roadway to roof coping 159 feet. The floor at the tower is 110 feet; the clear height at center of span 135 feet above the water. The width is 85 feet. The cables are 15¾ inches in diameter, and 3,578 feet 6 inches in length.

The towers rest upon caisson foundations. The Manhattan caisson rests on bed-rock 78 feet below high water mark, the Brooklyn one on a clay



THE PROMENADE.

bottom 45 feet down. The caissons are of a size which was before unknown: the Manhattan 171 x 102 feet, the Brooklyn 168 x 102 feet. Each weighs 7,000 tons, and is filled with 8,000 tons of concrete. The towers are not solid masonry, but consist of three buttressed shafts joined by connecting walls up to the roadway and arched above. At high water line the towers are 140 x 159 feet, at the roof course 136 x 153 feet.

The New York ends of the four cables are imbedded in an anchorage 930 feet back of the tower; the other ends are fastened in the corresponding anchorage on the Brooklyn side.

The volume of traffic is something of which the bare figures fail to give any conception. One must see for himself the confluent streams of humanity which at the day's end flow to the bridge through all the converging streets. The bridge cars carry from 135,000 to 140,000 passengers a day, and 80,000 of these go over in the rush hours from 7 to 9 in the morning and 4 to 6 at night. In addition to the bridge cars there are 3,500 trolley cars which cross the bridge daily and carry their tens of thousands.

THE WILLIAMSBURG BRIDGE, from Williamsburg, Brooklyn, to Grand street, Manhattan, is the greatest suspension bridge in the world, with a channel span of 1,600 feet, a length of 7,200 feet between terminals, a height of 135 feet at the center, and towers 335 feet. The bridge is 118 feet wide and carries four trolley and two cable tracks, two roadways and two foot walks. The cost was \$12,000,000.

THE QUEENSBORO BRIDGE extends across the East River from East Fifty-ninth street, in the Borough of Manhattan, to Ravenswood, in the Borough of Queens, and is supported by two piers rising from Blackwell's Island. In weight and carrying capacity it is the greatest cantilever bridge in the world. The length of the bridge proper is 3,724 feet 6 inches; the entire length, including the approaches, is 8,231 feet. The Manhattan approach, built chiefly of masonry, 1,051 feet in length, extends to a pier on the river edge. Here the truss construction begins with the shore arm, 470 feet in length, of the westerly cantilever. The river span west of the island consists of two cantilever arms, each 591 feet in length, making a total westerly river span of 1,182 feet, dimensions exceeded only by the other New York structures, the Brook'yn Bridge with a span of 1,595 feet, the Williamsburg Bridge, 1,600 feet, and Scotland's great bridge across the Frith of Forth, 1,710 feet. The span between the two piers on Blackwell's Island is 630 feet; the river span east of the island is 984 feet; the shore arm of the easterly cantilever is 459 feet; the Long Island approach is 3,455 feet. The superstructure is carried on masonry towers which are 185 feet in height above the bottom chord. The clear height of the bridge above mean high water is 135 feet. The carrying capacity is enormous. There are two floors, the lower one 86 feet wide between railings, the upper one 67 feet. The lower floor carries a roadway 56 feet wide for street and vehicular traffic, and having two trolley tracks; and two other trolley tracks are carried on extensions of the floor beams. On the upper floor is provision for four elevated tracks and two 13-foot sidewalks. The sustaining strength of the bridge has been calculated for the upbearing of 250 rapid transit cars carrying 30,000 passengers, 300 trolley cars with 30,000 passengers, a congested traffic on the promenades of 55,000 persons, and on the roadway of 100,000—a total of 215,000. The bridge was designed by Gustav Lindenthal. Its cost was \$20,000,000.



THE BROOKLYN BRIDGE.

# Battery Park.

BATTERY PARK forms the southern termination of Manhattan Island. It is reached by all the elevated roads and by the Broadway, Sixth avenue, Eighth avenue and Belt lines, and by the Subway.

The distinguishing feature of the Battery is the sea wall along the water front, which affords an admirable view of New York Harbor. Here the North (or Hudson) and East rivers join their currents, and the outlook is south over the Upper Bay. On the right across the North River is Jersey City, with the New Jersey shore stretching away to where the Standard Oil refineries send up their perpetual columns of smoke. In the middle distance, five miles away, rise the wooded slopes of Staten Island. Near at hand, on the left, is Governor's Island, and on the extreme left, across the East River, is Brooklyn with its warehouses and church steeples. The Narrows, seven miles distant, are in line with Governor's Island, which shuts off the view of them.

The Statue of Liberty, on Liberty Island, is a conspicuous object. To the right of it on Ellis Island are the large buildings of the Immigration Depot. The fort on the point of Governor's Island is Castle Williams. If our visit is so timed, we may see the flash of its sunset gun, followed by the kindling of Liberty's torch and the blink of the revolving light on Robbins Reef, off Staten Island. But at whatever hour we stand here the scene is one of interest. Nowhere else in New York may we have such a diversified and animated marine picture. There are gigantic European steamships moving majestically to their piers, coastwise steamers and Sound boats, excursion boats—if it be summer—with picnic barges and floating hospitals; ferryboats, lighters, freight car floats, long



GOVERNOR'S ISLAND AND THE UPPER BAY.



THE AQUARIUM—FORMERLY CASTLE GARDEN.

tows of canal boats bound up the Hudson, grotesque floating derricks and grain elevators, noisy tugs with tows and noisier ones without, revenue cutters, smart steam yachts and perhaps a war vessel, with sailing craft and naphtha launches—all these coming and going and forming a marine medley, with kaleidoscopic effects, ever full of motion, forever changing, and a scene to stir the imagination. Here we are looking upon one of the most magnificent harbors in the world, whose sunsets challenge the artist's brush and whose activities are significant of New York's commercial supremacy of the Western Hemisphere.

Telling the same story, beyond the Park rise the tower of the Produce Exchange and the lofty office buildings, which are the beginning of that succession of skyscrapers for which New York is famous. Near by on State street are seen the Chesebrough and Battery Park buildings; where Broadway begins is the Washington, with the Bowling Green overtopping it, and beyond is the Empire; on the right is the Standard Oil.

THE AQUARIUM, near the sea wall in the southwest of the Park, is open daily from 9 to 5, admission free. It contains large collections of fishes and marine life. The large floor tanks are devoted to seals, sea lions, sturgeon and other large species; and the 100 wall tanks contain fresh and salt water fishes. The most striking exhibits are of Bermuda angelfish, parrotfish, moonfish and other brilliantly colored species. The balanced aquaria tanks on the second floor should not be overlooked. There are shown in all some 3,000 living specimens. The daily supply of 300,000 gallons of salt water is furnished from a tidal well

beneath the building, and there are heating and refrigerating plants to control the temperature of fresh and salt water. The Aquarium is maintained by the city. It has an average of over 5,000 visitors daily and 10,000 on Sundays. On August 20, 1898, the day of the reception of Admiral Sampson's fleet, the Aquarium visitors numbered 47,360.

**CASTLE GARDEN.**—The circular building of the Aquarium was originally a fort, Castle Clinton, built for the defense of the city against the British in the war of 1812; and the spot where it stands was then an island 200 feet from the shore. When, in 1822, Congress ceded the property to the city, it was converted into a place of amusement, and was named Castle Garden. It became the home of opera, and was a place for great public gatherings. Here on Lafayette's return to America in 1824 six thousand persons assembled to greet him; and among the others who from time to time were given public receptions here were Louis Kossuth, Presidents Jackson and Tyler and Van Buren, and the Prince of Wales. Here in 1835 S. F. B. Morse, the inventor of the telegraph, publicly demonstrated by means of a wire coiled about the interior of the Garden the practicability of controlling the electric current. Here in 1850 Jenny Lind, the Swedish singer, made her American debut, under the management of P. T. Barnum; her half of the profits of the first concert being \$12,500, which sum she donated to the charities of New York. From 1855 to 1890 Castle Garden was an immigrant bureau, through whose portals millions of immigrants entered America. The building was opened as an aquarium in 1896.

Near the Aquarium is the station of the fireboat "New Yorker," which may be seen at her dock. The city has ten of these boats. They are equipped with powerful machinery and are of tremendous hose capacity. Their mission is to quell fires in the shipping and on the water front. Steam is always up and everything is in readiness for instant response to the alarm which comes over the wire or is given by rapid, short blasts of a steamer's whistle. When the "New Yorker's" siren answers the call and the boat starts away, it is something to stir the blood even of one to whom a fire engine dashing through city streets is an old story.



THE FIRE BOAT "NEW YORKER."





BATTERY PARK, GOVERNOR'S ISLAND AND THE UPPER BAY.



FROM THE BROOKLYN BRIDGE.

Just beyond the Battery. Pier A, North River, is the headquarters of the Harbor Police, with their fast steamers and patrol launches.

Near the east end of the sea wall is the landing of the Liberty Statue ferry and of various summer excursion steamboats and others. The little boat basin, to which steps lead down, is for the use of the Whitehall and Battery boatmen who furnish communication with the shipping in the harbor. The city provided this basin for the boatmen in recognition of their heroic conduct at the time (July 30, 1871) when the Staten Island ferryboat *Westfield* blew up as she lay in her slip. Some of these Battery boatmen hold records as life savers, having rescued numerous persons from drowning off the sea wall.

The Battery affords an appropriate site for the statue of the famous marine engineer John Ericsson, which stands here. It is of bronze, life size, by Hartley, and was erected by the city, as the legend tells us, "to the memory of a citizen whose genius has contributed to the greatness of the Republic and to the progress of the world." John Ericsson (born in Sweden, 1803, died New York, 1889) invented the screw or propeller as applied to steam navigation in 1836-41. In 1863 he designed the turreted ironclad "*Monitor*," which met the Confederate ram "*Merri-mac*" in Hampton Roads, Va., March 9, 1863, and by its successful performance revolutionized naval warfare. The "*Monitor*" is represented in one of the panels of the pedestal.

The granite building at the east end of the Battery was designed for

a Revenue Barge Office, but is now used for the reception of immigrants. The scene here is often picturesque, with the throngs of newcomers, quaint of dress and unfamiliar in their ways.

Near the high flagstaff in the Park a tablet marks the spot where stood the famous Revolutionary liberty pole. When the British evacuated the city in 1783 they left their flag flying from this pole, which they had greased to prevent climbing it. But an American soldier, David Van Arsdale, achieved the feat, climbed the pole, tore down the British banner



CASTLE WILLIAMS.

and raised the American flag in its place. From that time to this, annually at dawn of Evacuation Day, November 25, some descendant of Van Arsdale has hoisted the colors here on the Battery staff.

The Battery took its name from a battery which was erected here in 1693 in anticipation of the coming of a French fleet, Great Britain and France being then at war. The Park was a favorite promenade in Colonial days. At that period and long afterward the vicinity was the center of the wealth and fashion of New York; and stately homes fronted the Park on the north. One of these old houses yet remains, No. 7 State street, now the Mission of Our Lady of the Rosary, for immigrant girls.

Just north of the Battery, at the beginning of Broadway, is Bowling Green. East of the Battery, at the terminus of the elevated roads, is the South Ferry, whence boats ply to Brooklyn and Staten Island. It was between the Battery and Staten Island that young Cornelius Vanderbilt (afterward the Commodore) sailed and rowed his ferry boat "Dread." West of the Battery at Pier 1, North River, are the Coney Island boats.

GOVERNOR'S ISLAND, which lies a thousand yards off the Battery, is Government property, and is the headquarters of the Military Department of the Atlantic. Its trees and lawn add to the attractiveness of the harbor. The sunset gun is fired from Castle Williams. Other fortifications are the antiquated Fort Columbus, in the center of the island, and the South Battery. There are officers' quarters, occupied by the Commanding General and his staff, parade grounds, prison for military prisoners, ordnance stores and other usual features of a military establishment. Plans are under way to make Governor's Island the chief military post of the country.

# The Statue of Liberty.

THE STATUE OF LIBERTY ENLIGHTENING THE WORLD is on Bedloe's Island, in the Upper Bay,  $1\frac{1}{4}$  miles from the Battery. It is reached by steamboat, which leaves the Battery hourly, on the hour, and returns on the half-hour, from 9 A. M. to 5 P. M. One may obtain a satisfactory view of the exterior and return on the same boat, time from Battery and return three-quarters of an hour; if the ascent of the Statue is to be made, allow an hour and three-quarters.

The statue is the work of the eminent French sculptor, Auguste Bartholdi, who in 1865 conceived the idea of a fitting memorial to be given by the French people to the United States in commemoration of the long-established good will between the two nations. Coming to America upon this mission, Bartholdi was impressed by the eagerness with which the emigrants crowded to the rail to gaze upon the shores as the ship came up the bay, and his artist's eye recognized in Bedloe's Island the ideal site for the projected statue. Here, at the threshold of America, Liberty should meet the expectant gaze of the newcomers, and uplift her lighted torch before them as an emblem of freedom and opportunity in the new world. The situation was well chosen. The colossal figure is an imposing object as seen not only from steamships coming up the harbor, but from ferryboat and bridge and rivers, and the encircling cities and hills and plains of New York and New Jersey.

The statue is justly admired for its majestic proportions and the benevolent calm of the countenance. It is said that Bartholdi modeled the figure from his mother. The tablet bears the date, "July 4, 1776." The statue consists of a shell of repoussé copper (sheets of copper hammered into shape), riveted together and supported by an interior skeleton of iron, which was designed by the French engineer, Eiffel, who built the Eiffel Tower. Provision is made for the expansion and contraction caused by variations of heat and cold; and an asbestos packing is employed to insulate the copper from the iron and prevent the corrosion which would otherwise be caused by the action of electricity induced by the salt air. Holding her flaming torch 305 feet in air, Liberty is the greatest colossus in the world, and the pedestal rests securely upon a foundation which is a monolith of concrete reputed to be the largest artificial single stone in existence. The dimensions are:

	Ft.	In.		Ft.	In.
Height from base to torch.....	151	1	Right arm, greatest thickness...	12	0
Foundation of pedestal to torch.....	306	6	Thickness of waist.....	35	0
Heel to top of head.....	111	6	Width of mouth.....	3	0
Length of hand.....	16	5	Tablet, length.....	23	7
Index finger.....	8	0	Tablet, thickness.....	2	0
Circumference at second joint...	7	6	Height of pedestal.....	89	0
Size of finger nail.....	13x10in.		Square sides at base, each.....	62	0
Head from chin to cranium.....	17	3	Square sides at top, each.....	40	0
Head thickness from ear to ear.....	10	0	Grecian columns, above base....	72	8
Distance across the eye.....	2	6	Height of foundation.....	65	0
Length of nose.....	4	6	Square sides at bottom.....	91	0
Right arm, length.....	42	0	Square sides at top.....	66	7



THE STATUE OF LIBERTY.

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## The Produce Exchange.

THE PRODUCE EXCHANGE, on Whitehall street (near the lower end of Broadway), occupies a building which is one of the notable architectural features of New York. The exterior is of brick and terra-cotta, of rich red tones; the decorations are the Arms of the States, the prows of ships and the heads of domestic cattle. The structure is of immense size, 300 x 150 feet, and 116 feet in height, with a square tower rising 225 feet from the pavement. The foundation rests upon 15,037 New England spruce and pine piles driven down to bedrock and cut off below the level of tide water. There are 2,000 windows, nearly 1,000 doors and 7½ acres of floor space. The elevators carry more than 27,000 passengers in a day. The clock face on the tower is 12 feet across. The flag is 50 x 20 feet. The cost of ground and building was \$3,178,645.

The elevators convey visitors to the Visitors' Gallery overlooking the Exchange Room, an apartment 220 x 144 feet, and 60 feet in height to the peak of the skylight. The floor space is, next to that of the Madison Square Garden, the largest in the city. It affords ample room for the 3,000 members, and could accommodate as many more.

The business done here is the wholesale buying and selling of produce. Grain, flour, lard, provisions, petroleum, oil, naval stores, seeds, butter, cheese, hops, hay and straw are the principal articles dealt in. The volume of business exceeds a billion dollars a year. The long tables are for the display of samples, upon which many of the transactions are based; and in the corner is the oval "Wheat Pit," where wheat is bought and sold. Bulletins announce the prices current in other trade centers, and give other information. "While on the floor a buyer may receive from Europe a cable order for a cargo of grain, flour or provisions, may purchase what is ordered, charter a vessel for shipment, engage an elevator to load the grain, or a lighter to move provisions or flour, effect insurance, sell exchange, cable back the fact of his purchases, and write and mail his letters."

The membership is limited to 3,000, and is full. The initiation fee is \$2,500. An arbitration committee of five members settles disputes between members without recourse to the law courts.

FRAUNCES' TAVERN, on the southeast corner of Broad and Pearl streets, contains on the second floor the famous "long room," in which General Washington took affecting leave of his officers and aides Dec. 4, 1783, before proceeding to Congress to surrender his commission. The Tavern was built in 1700. It was opened as a tavern by Samuel Fraunces in 1762. The building has been restored by the Sons of the Revolution. The first floor is still a tavern; the second floor contains a display of historical relics, opened Dec. 4, 1907.



THE PRODUCE EXCHANGE—LOOKING ACROSS BOWLING GREEN.



## The Customs House.

IN the new Custom House, fronting on Bowling Green, New York possesses the largest and most beautiful custom house in the world. The building was designed by Cass Gilbert; it is of Maine granite, seven stories in height, and cost \$4,500,000. It is embellished with a wealth of exterior decoration, the motives of which are found in the world wide commerce of the United States, of which seventy-five per cent. enters through the port of New York. Dolphin masks, rudders, tridents, the caduceus of Mercury, the winged wheel, the conventionalized wave and other suggestions are of the sea and ships and transportation. A series of forty-four Corinthian columns surrounding the building are crowned with capitals from which look out the head of Mercury, ancient god of commerce; and in the keystones of the window arches are carved heads typical of the eight types of mankind—the Caucasian, with accessory of oak branches; Hindu, lotus leaves; Latin and Celt, grapes; Mongol, poppy; Eskimo, fur hood; coureur de bois, pine cones; African.

Extending across the sixth floor of the Bowling Green façade is a series of twelve statues carved from Tennessee marble. The figures are of heroic size and represent twelve sea-faring powers, ancient and modern, which have had part in the commerce of the globe. The subjects from left to right are:

GREECE (by F. E. Elwell) is typified by Pallas-Athene, with cuirass and shield.

ROME (by F. E. Elwell) is a soldier of the Empire, bearing the mace, and crushing to his knees a barbarian captive.

PHOENICIA (by F. M. Ruckstuhl) with ancient oared galley.

GENOA (by Augustus Lukeman) is represented by Columbus; the Great Discoverer is clad in armor, with two-handed sword, and at his feet crouches an open-jawed dragon, typifying the triumph of Columbus over ignorance, superstition and bigotry.

VENICE (by F. M. L. Tonetti) is represented by the Doge Mariano Falieri, in magnificently embroidered robe, and holding the prow of a gondola.

SPAIN (by F. M. L. Tonetti) is represented by Isabella the Catholic, wearing the regal crown and royal robe on which are embroidered the castles and lions of Castile and Arragon, and the Collar of the Golden Fleece. Her right hand rests on a globe, the left on sculptured arms, with the little Santa Maria of Columbus's fleet.

HOLLAND (by Louis St. Gaudens) is represented by Admiral van Tromp, with characteristic broad-brimmed and plumed hat, heavy boots and long sword.

PORTUGAL (by Louis St. Gaudens) is represented by Prince Henry the Navigator, clad in mediæval armor.

DENMARK (by Johannes Gelert) is a woman Viking carrying a boarding pike. Other suggestions are rope and tackle.

GERMANY (by Albert Jaegers) is a noble idealization of Germania. On her cuirass is the royal eagle, and her shield bears the name Kiel.

FRANCE (by Charles Graby), wearing the liberty cap, holds a statue



THE CUSTOMS HOUSE.

to indicate pre-eminence in the fine arts, and a crowing cock proclaims the Frenchman's challenge to the world.

ENGLAND (by Charles Grady) is personified as Britannia with hand on steering wheel, and bearing a shield embossed with the image of St. George.

On pedestals advanced from the building, to the right and left of the main entrance, are sculptured marble groups by Daniel Chester French, representing the four continents. Each is personified as a woman, and the allegory is an epitome of the development of the racial type.

ASIA holds the lotus flower and in her lap is a figure of the Buddha. Beneath her feet are the skulls of the victims of oppression. Her eyes are closed; with passive countenance she is heedless of the prayers of the kneeling Hindu, the Chinese coolie, whose arms are bound, and the suppliant women bound by the injustice of the ages. A tiger glares into her face. Behind her shines the illuminating cross of the Christian religion.

AFRICA, reclining against an Egyptian pillar, is seated between a lion and a sphinx. Her attitude is of drowsiness and hopelessness.

EUROPE is seated on a throne carved with the emblems of achievement. The open book is of the mighty past, the globe is the sphere of empire, the ships' prows stand for daring exploration.

AMERICA, seated on a stone covered with barbaric inscriptions, holds in one hand the lighted torch of progress; the other is extended protectingly above a figure signifying labor. An Indian peers over her shoulder, the eagle is by her side, on her knees rest sheaves of grain. The attitude is alert, energetic, expectant.

In the center of the attic of the Bowling Green front is a cartouche by Karl Bitter, displaying the shield of the United States, supported by two female figures and surmounted by an American eagle with outstretched wings. The sheathed sword typifies power and the security of peace; the bound bundle of reeds is emblematic of the strength of the States united. A female head is carved above the entrance arch by Alfano, and under the arch are the Arms of the City by the same sculptor.

The Custom House occupies an historic site. In the reception room of the Collector's office a memorial inscription reads:

"On this site Fort Amsterdam was erected in 1626. Government House was built in 1790 for President Washington. Here George Clinton and John Jay lived. Used as Custom House from 1733 to 1875."

## Bowling Green.

THE diminutive oval of Bowling Green, at the foot of Broadway, is the city's oldest park. Its story goes back to the beginning. When the Dutch came to Manhattan Island in 1626, they built Fort Amsterdam, which stood where the new U. S. Custom House now stands, and the Green was the Plaine reserved as a drill ground in front of the fort. A hundred years later in 1732—this was in British times—the plot was by resolution of the Corporation leased "to some of the inhabitants of the said Broadway, in order to be enclosed to make a Bowling Green thereof, with walks therein, for the beauty and ornament of said street, as well as for the recreation and delight of the inhabitants of the city." Thus the park got its name. But it has been the scene of more exciting events than the most warmly contested game of bowls. In 1765, on the evening of the day when the Stamp Act went into effect, the indignant citizens gathered here, and using the wooden fence of the Green for fuel, burned the Lieutenant-Governor in effigy. When the act was repealed in 1766, the people showed their rejoicing by bonfires here, and afterward ordered from England an equestrian statue of King George III., which was set up in the center of the Bowling Green; and the park was inclosed with an iron fence, which had been imported from England at a cost of £800. July 9, 1776, after listening to the reading of the Declaration of Independence, the people came down to the Green, threw the statue from its pedestal and dragged it through the streets. Then, since it was leaden and represented much useful ammunition, it was shipped to Litchfield, Connecticut, where it was melted down and run into bullets, 42,000 of them, for Patriot use; and it is recorded that in subsequent engagements 400 British soldiers were killed with these bullets. The posts of the iron railings of the Green were ornamented with crowns, which were broken off that July night; and thus mutilated the railing is here to-day. The statue which now adorns the park is of Abraham de Peyster, an ancient worthy of Manhattan, of whom most of us would never have heard if he had not had a descendent, John Watts de Peyster, of the seventh generation in direct descent, to erect this monument in his memory.

At Bowling Green we are in the midst of one of the most important business centers of the city. To the south, occupying an entire square, is the new U. S. Custom House. The Produce Exchange is just across the street, and on either side of Broadway tower the immense office buildings. Those on the right are the Welles and the Standard Oil; on the left the Washington, Bowling Green, Columbia, Aldrich Court and Empire. The Standard is the home of the Standard Oil Company. The Washington was built by Cyrus W. Field, founder of the Atlantic Cable Company. The Bowling Green, of Byzantine architecture, should be visited for the magnificent marbles of its entrance hall; at the further end of the hall a screen of stained glass quaintly pictures the old-time bowling on the green.

## Trinity Church.

THE chief architectural adornment of lower New York is the noble Gothic pile of Trinity Church, set in its churchyard on Broadway at the head of Wall street. Its proportions have been dwarfed by the surrounding office buildings, which tower above the spire, but the dignity and beauty of Trinity have in no wise been diminished; the contrast between its restful repose and the turmoil of Broadway is as grateful to-day as ever; and the open gate still as persuasively invites us to turn aside for a moment within the twilight of its aisles, or to stroll amid the headstones where so many thousands are sleeping the long sleep.

The church is the third of those which have stood here since 1697. The first one was burned in the great fire of 1776, which destroyed 500 buildings, and the second one, having become unsafe, was pulled down to make way for the present edifice, which was completed in 1846. It is of brown sandstone, and is regarded as a fine specimen of the Gothic style. Thousands of visitors to New York have in years past climbed Trinity's steeple for the view, but the skyscrapers have changed that. The finial cross is 284 feet above the pavement, while the American Surety Building across Broadway is 306 feet, the Manhattan Life Building 348 feet, and the Empire Building 300 feet. In the belfry is the famous chime of bells. On New Year's Eve thousands of people come down to Trinity to hear the chimes ring out the old year and welcome the new.

The BRONZE DOORS which adorn the entrances were given by William Waldorf Astor as a memorial of his father, John Jacob Astor. Their cost was \$40,000. The Central Door is by Carl Bitter. The subjects of the panels are drawn from the Bible:

Genesis III.: 23-24—The Expulsion of Adam and Eve from the Garden.

Genesis XXVIII.: 10-13—Jacob's Dream of the Ladder ascending to Heaven.

St. Luke I.: 28-38—The Annunciation.

St. Matthew XXVIII.: 1-8—The Resurrection. (The two Marys at the tomb.)

Revelation IV.: 6, 10, 11—The Vision of the Throne.

Revelation VI.: 15, 16, 18—The Opening of the Sixth Seal.

In the borders and tympanum are statuettes of the Twelve Apostles.

The North Door is by J. Massey Rhind. The subjects are:

Exodus XII.: 23—The Passover in Egypt. (A Hebrew is anointing the lintel and door post with blood that his first born may be spared.)

Deuteronomy XIX.: 1-6—The City of Refuge (to the gate of which a fugitive from vengeance has just come).

Acts III.: 1, 2—The miraculous cure by St. Peter and St. John of the man lame from his birth.

Acts XVI.: 25-28—Paul and Silas leaving the prison after the earthquake.

*Domine quo vadis*—The legend, as told in a sermon attributed to St. Ambrose, is that as St. Peter was fleeing from Rome to escape persecu-



CLENDER

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MANHATTAN LIFE

TRINITY CHURCH.

tion, he met his Master going into the city; and to the Apostle's *Domine quo vadis*—"Lord, whither goest Thou?" the answer was given, "I go to Rome to be crucified again."

Revelation XXII.: 14—The blessed "enter in through the gate into the city."

The South Door is by Charles H. Niehaus. The subjects are historical: Hendrik Hudson off Manhattan Island, Sept. 11, 1609.

Dr. Barclay Preaching to Indians, 1738. Barclay was one of the early missionaries supported by Trinity.

Washington at St. Paul's Chapel after his Inauguration, April 30, 1789.

Consecration of Four Bishops in St. Paul's Chapel, Oct. 31, 1832.

Consecration of Trinity Church, May 21, 1846.

Dedication of the Astor Reredos. June 29, 1877.

The interior is of impressive size. Rows of sculptured stone columns support the groined roof; the light comes in subdued and warmed by the stained glass windows, and the chancel is magnificent with the superb altar and reredos which were given by John Jacob Astor and William Astor in memory of their father, William B. Astor. The altar is of pure white marble; its face is divided by shafts of red stone into three panels; in the center panel is a Maltese cross in mosaic set with cameos, with a Christ head, and the symbols of the Evangelists. The reredos is of Caen stone and alabaster. The three panels on each side and the large one in the center contain sculptures of scenes in the life of Christ; and above are statuettes of the Twelve Apostles. The reredos is 20 feet high, and fills almost the entire width of the chancel. Its cost was \$100,000.

TRINITY CHURCHYARD.—There was a graveyard here (the site was then beyond the city limits) before the first church was built in 1697. The oldest grave that can be identified is in the northern section on the left of the first path; it is that of a little child, Richard Churcher, "who died . the 5 of . April 1681 . of . age . 5 years and . 5 . months"; and whose name, engraved on the sandstone slab, has endured through the centuries with an immortality singularly in contrast with the brief span of his child life.

Near the porch on the north side of the church is the grave of William Bradford, Printer, who printed the first newspaper in New York—the *New York Gazette* in 1725. He died in 1752, aged ninety-two years. The stone bears the injunction:

Reader, reflect how soon you'll quit this Stage;  
You'll find but few attain to such an Age.  
Life's full of Pain Lo! Here's a place of Rest,  
Prepare to meet your GOD, then you are blest.

Following the path to the right, we come to a slab, lying flat in the turf, inscribed with the name of CHARLOTTE TEMPLE. But Charlotte Temple was a creation of fiction, the heroine of Mrs. Rowson's "Charlotte Temple: A Tale of Truth," written in 1790. The story was of an English school girl, who eloped with her lover, a British officer; came to New York; was betrayed and deserted, and died of a broken heart. The pathetic tale took



THE TRINITY BUILDING.

Photo copyright, 1906, by Irving Underhill.



strong hold upon the tender sympathies of the maids and matrons of that day, and has had vogue among readers of "Tales of Truth" ever since. By many Mrs. Rowson's heroine has been accepted as a real person. It was no wonder, then, that when, in the 40s, one of the stonecutters employed in the erection of the church carved on this slab the name of Charlotte Temple, the imitation tombstone laid here above the imaginary grave of a fictitious character in due time became a shrine of sentimental pilgrimage. Countless flowers have been laid upon "the grave of Charlotte Temple;" we may find such tributes here to-day.

The Richard Churcher headstone is directly across the path from here; on the back of the stone is carved the emblem of a winged hour-glass with skull and cross-bones. A few steps beyond, on the left, is the curious tombstone of Sidney Breese, merchant and officer in the British army, who died in 1767. The epitaph runs:

Sidney Breese June 9 1767  
 Made by himself  
 Ha Sidney Sidney  
 Liest thou here  
 I here Lye  
 Till time is flown  
 To its Eternity

In the northern part of the ground near Broadway stands the handsome Gothic memorial commonly called the MARTYRS' MONUMENT:

Sacred to the Memory of those brave and good Men, who died whilst imprisoned in this City, for their devotion to the cause of American Independence.

During the Revolution, the regular jails of the city not sufficing to contain the American prisoners, churches and sugar houses were converted into prisons. Crowded into these, the patriot prisoners were subjected by their British jailers to such cruelties and privations that thousands died of disease and starvation; and day by day the dead were carried out and thrown into trenches. Tradition has it that many were so buried here; and the monument was erected at a time when the city proposed to cut a street through the churchyard at this point.

On the left, as we enter at the lower Broadway gate, is the monument, "In memory of Captain James Lawrence, of the United States Navy, who fell on the 1st day of June, 1813, in the 32d year of his age; in the action between the frigates Chesapeake and Shannon." The tribute on the pedestal reads:

The heroic commander of the frigate Chesapeake, whose remains are here deposited, expressed with his expiring breath his devotion to his country. Neither the fury of battle, the anguish of a mortal wound, nor the horrors of approaching death could subdue his gallant spirit. His dying words were, "DON'T GIVE UP THE SHIP."

The wife of Captain Lawrence, who survived her husband for more than fifty years, lies beside him. Just beyond is the bronze statue of Judge John Watts, who was Recorder of the City in Colonial days.

Alexander Hamilton's tomb is marked by the conspicuous white marble monument in the south grounds near the Rector street railing. On the pedestal is inscribed:

To the memory of Alexander Hamilton the Corporation of Trinity Church has erected this monument in testimony of their respect for the Patriot of Incorruptible Integrity, the Soldier of Approved Valour, the Statesman of Consummate Wisdom, whose talents and virtues will be admired by grateful posterity long after this marble shall have mouldered into dust. He died July 12, 1804, aged 47.

Here too is the grave of his wife, who died in 1854, after a widowhood of fifty years.

But we cannot begin to catalogue the names of the distinguished dead who repose here—Livingston and Lewis, signers of the Declaration of Independence; Albert Gallatin, who succeeded Hamilton as Secretary of the Treasury; Robert Fulton, inventor of the steamboat; General Philip Kearney, hero of Chantilly, whose death evoked Boker's noble "Dirge for a Soldier," beginning:

Close his eyes; his work is done!  
What to him is friend or foe-man,  
Rise of moon, or set of sun,  
Hand of man or kiss of woman?

If we were to tell them all, whose monuments and headstones are legible to-day, there would yet remain the host whose names have been eaten from the stones by the tooth of time, and the yet greater host whose resting places are unmarked and whose names are unknown. Trinity's dead number many tens of thousands.

From various points in the churchyard we get glimpses through the trees of the great office buildings on Broadway, chief among them the American Surety Building, with its gilded cornice shining against the blue of the sky. On the south the stupendous façade of the Empire Building extends from Broadway to Church street; on the west is the United States Express Company's Building, and on the other side of Broadway are the Manhattan Life and the Union Trust. On the north rises the twenty-one-story Trinity Building, its façade stretching from Broadway to Church street and rising 280 feet in the air.

The statues of the Evangelists, above the doors on the north and south, were presented by William Fitzhugh Whitehouse.

Trinity Church, established in 1697, is the richest church society in America. From its income of \$775,000 a year it supports the parent church and eight chapels (St. Paul's among them), contributes regularly to twenty-four congregations, and maintains schools, a dispensary, a hospital and a long list of charitable enterprises. The two plots of real estate occupied by Trinity and St. Paul's would bring a fabulous price.

# Wall Street.

WALL STREET took its name from the wall which once defended New Amsterdam at this point.\* The wall outlived its usefulness and disappeared 200 years ago, but the name it gave to the street which ran beside it has become the most famous street name in the world.

Wall Street the place is the financial center of the country. Wall Street the name is synonymous with securities, stocks, bonds and shares, trust certificates, gold, money, investment, speculation, fortune, ruin. We shall find here a succession of imposing bank and office buildings whose architectural effect is of solidity, strength and durability—qualities which have their ultimate expression in the massive constructions of the Sub-Treasury and the Custom House. Facing the street and filling the vista on Broadway, stands Trinity Church, its melodious belfry chiming the hours of the Wall Street day. The sidewalks and the street itself are crowded with alert, intent, hurrying, jostling throngs of bankers, brokers, lawyers, clerks, expressmen, messenger boys, ubiquitous here as everywhere throughout the city; and now and then, if we recognize him, a detective.

A few steps from Broadway, New street opens to the south in a veritable Rocky Mountain cañon between towering cliffs. A few doors below is the

NEW YORK STOCK EXCHANGE, the greatest market of stocks, bonds, and other securities in the world. The exchange has 1,100 members; seats have sold as high as \$95,000. Admission to the visitors' gallery is by card from a member. The chief external feature of the million-dollar building is the Broad street façade.

THE CONSOLIDATED EXCHANGE occupies a monumental building at the corner of Broad and Beaver streets. THE CURB MARKET of the "curbstone brokers" is in Broad street in front of the Mills Building. It is a meeting place for trading in stocks, Standard Oil among them, which are not dealt in on the regular exchanges.

On the northwest corner of Wall and Nassau towers the magnificent building of the Bankers' Trust Company. This is distinguished by massiveness of construction and the elegance of the interior; and is further notable as an example of that astonishing system of tearing down and building up, which is characteristic of the development of the city. The Bankers' Trust building here occupies the site of the Gillender building, a twenty-story structure which was in its day one of the archi-

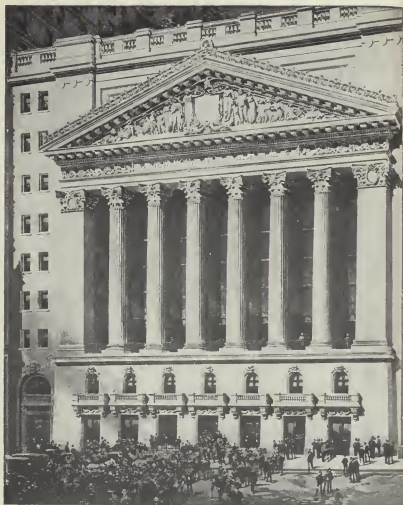
\*The wall was built by command of Gov. Peter Stuyvesant in 1653. The palisades, or stockade, extended along the East River, from near the present head of Coenties Slip, on the north line of Pearl Street, crossing the fields to the North River, on the present north side of Wall Street (whence its name), and then along the North River to the fort, just east of Greenwich Street, which was then under water. In digging the foundation of the new Bowling Green offices, 5-11 Broadway, a large number of these old posts were found many feet under the surface. Although nearly 250 years old, the portions found were in a wonderful state of preservation. Canes and other mementoes have been made from these.—*Spencer Trask in Historic New York.*



WALL STREET.

tectural marvels of the town, and which was in 1911 demolished to make way for the present building. Opposite is the

UNITED STATES SUB-TREASURY, a branch of the Treasury at Washington, and second in importance only to the parent institution. Two-thirds of the direct money dealings of the Treasury are transacted through the New York branch. The vaults contain immense deposits of coin; the sum stored here has reached \$225,000,000 at one time. (Not open to inspection.) The building occupies the site where stood in Colonial times the City Hall and the Capitol of the Province, which afterward became Federal Hall, in which assembled the first Congress. The furniture used then is preserved in the City Hall. In front of the Wall street portico stands Ward's statue of Washington, erected under the auspices of the Chamber of Commerce, and unveiled Nov. 26, 1883, the centennial anniversary of Evacuation Day. The bronze Washington stands where stood the living Washington when he took the oath. Just inside the Treasury door is preserved under glass a brown-stone slab inscribed: "Standing on this stone, in the balcony of Federal Hall, April 30th, 1789, George Washington took the oath as the first President of the United States of America."



THE NEW YORK STOCK EXCHANGE—THE BROAD STREET FAÇADE.

Of the statuary on the pediment, the central figure, of a woman in flowing robes, represents "Integrity, the Bulwark of Sound Finance." The two groups to the right represent "Primitive Agriculture and the Products of the Soil," and "Mining." The two groups to the left represent "Motive Power, Scientific and Mechanical Appliances," and "The Designer and the Mechanic."

The work of constructing the massive building "extended over a period of about ten years. Solidity and impenetrability seem to have been the basic principles upon which it was built. From foundation to

roof it is an ingeniously welded mass of stone and iron. Its essential parts do not include a stick of timber. The building stands on solid rock, and its roof is of stone. Its walls are from three to five feet thick, with windows iron-barred and protected by steel shutters. Beneath the main floor, which is of solid masonry, there are a basement twelve feet high and a sub-basement about six feet in height. This sub-basement is a perfect catacomb of heavy brick arches resting on solid rock. For all purposes of defense the Sub-Treasury is a fortress. Housed within its almost impregnable walls 100 men could resist the assaults of armed thousands as long as the provisions held out. In the upper part of the building there is an arsenal which contains an adequate equipment for at least 100 men. There are three Gatling guns, stacks of rifles, cabinets of huge navy revolvers, and, moreover, a magazine full of deadly hand-grenades. For the effective



WARD'S WASHINGTON ON THE SUB-TREASURY STEPS.



THE UNITED STATES SUB-TREASURY.

use of these weapons provision has also been made. Each one of the steel shutters at the doors and windows contains loopholes through which shots may be fired, and on the roof are three bullet-proof turrets, ten feet high, from which riflemen could in safety shower cold lead down upon a mob. As an additional safeguard, the ceilings of the stone porches at the two ends of the building are perforated, and from these points of vantage, inaccessible from the streets, the defenders of the building would be able to drop explosives upon the heads of any foolhardy assailants who might try to batter down the doors."—*New York Times*.

Adjoining the Sub-Treasury is the UNITED STATES ASSAY OFFICE, a branch of the Mint. The squat and dingy building which stood here so long has been supplanted by a modern structure. Here are great refining furnaces, where \$50,000,000 worth of the precious metals are melted in a year; hydraulic press, with a pressure of 200 tons to the square foot, which compresses the refined gold into \$20,000 cheeses; delicate scales, which register weights ranging from a thousand pounds to a single hair from one's head, and piles of gold bricks.

Further down the street, on the opposite side, is seen the National City Bank Building, with its double tier of immense granite columns. This is the old Custom House, which was built at a cost of \$1,800,000. No longer serving for the growing volume of the customs business, it was sold by the Government for \$3,500,000.

The streets which are near Wall street and open out from it—Cedar, Pine, Broad, Nassau, William, Exchange Place and lower Broadway—are in all essentials a part of it. The term "Wall Street" as meaning a financial center includes them all. Though we enter the Stock Exchange from Wall street, the Exchange fronts on Broad street. Opposite the Sub-Treasury at the corner of Broad and Wall is the white marble Drexel Building, with the offices of J. P. Morgan & Co. Next to it on Broad street is the Mills Building. South rises the twenty-story Broad Exchange, which cost \$7,500,000, and in floor space is one of the largest office buildings in the world. Notable structures on the west of the street are the twenty-one-story Commercial Cable with its twin domes, the fifteen-story Johnston and the Edison, deserving of attention for the richness and dignity of its façade. Turn which way we may from Wall street, we shall find ourselves in a maze of deep and narrow cañons, for here we are in the heart of New York's high buildings.

THE CLEARING HOUSE, on Cedar street near Broadway occupies a building which is one of the handsomest in New York. In design and adornment, the white marble structure is in fit keeping with the dignity and importance of an institution whose daily transactions are regarded as a barometer of the financial condition of the country. The cost was \$1,100,000. Visitors are not admitted.

The Clearing House Association comprises fifty-three banks (these representing also numerous others), which meet here to settle their accounts with one another. In the course of its business, each one of the fifty-three banks receives checks and drafts drawn against some or all of the fifty-two others. Instead of each one sending to collect these checks from the fifty-two others, all the banks come together in the Clearing House and turn in the checks drawn on each. After a system of exchange, a balance is struck and the sum is ascertained which each bank must pay in or which must be paid to it to clear its account. By this system of paying differences it is practicable to settle enormous accounts in a way extremely simple and expeditious and involving the actual payment of amounts which are comparatively small. Thus for a certain year the average daily clearings (i. e., the sum of the checks presented by all the banks) was \$189,961,029, while the average daily balances, paid in cash, were \$10,218,448, or 5½ per cent.

The clerks representing the banks meet in the Clearing House at 10 o'clock, and the balances are ascertained by 12:30. A bank which is a debtor to the Clearing House must pay its balance by 1:30 of the same day, either in cash or Clearing House certificates. Banks which are creditors receive checks for the balance due them the same day.



The largest daily transaction on record was the enormous total of \$622,410,525.56, following the Northern Pacific corner.

The CHAMBER OF COMMERCE is a massive pile of white marble, in the Renaissance style, with decorations in bronze. Between the columns are statues of Alexander Hamilton by Martini, De Witt Clinton by French, and John Jay by Bitter, and above the entrance are groups symbolical of Commerce. The vestibule admits to a monumental hall and broad stairway of Caen stone. Admission is by card of a member. The Chamber is a magnificent apartment ninety feet long, sixty feet in width and thirty feet high. It is lighted through an enormous skylight in the ceiling; and the walls, unbroken to a height of twenty feet, are hung



R. W. GIBSON, ARCHITECT.

THE NEW YORK CLEARING HOUSE.



THE CHAMBER OF COMMERCE—LIBERTY STREET.  
From photo copyright, 1901, by James B. Baker, Archt.

with the Chamber's large collection of portraits of New York merchants.

The Chamber of Commerce, organized in 1768, is an association of merchants which concerns itself with questions affecting domestic and foreign commerce, the welfare of the city and national interests. It has had large influence in the development of the port of New York and the city's growth and commercial expansion. The annual dinner given by the Chamber of Commerce is an occasion of discussion of public questions.

## St. Paul's Chapel.

ST. PAUL'S CHAPEL is on Broadway between Vesey and Fulton streets, just below the City Hall Park and the Post Office. Curiously enough, the Broadway end of the building is the rear, for the church was built fronting on the river; and in the old days a pleasant lawn sloped down to the water's edge, which was then on the line of Greenwich street. One effect of St. Paul's thus looking away from Broadway is to give us at the portal an increased sense of remoteness from the great thoroughfare and of isolation from its strenuous life, so that all the more readily we yield to the pervading spell of the churchyard's peaceful calm.

St. Paul's is a cherished relic of Colonial days. Built in 1766 as a chapel of Trinity Parish, it is the only church edifice which has been preserved from the pre-Revolutionary period. After the burning of Trinity in 1776, St. Paul's became the parish church; here worshiped Lord Howe and Major André and the English midshipman who was afterward King George IV. After his inauguration at Federal Hall in Wall street, President Washington and both houses of Congress came in solemn procession to St. Paul's, where service was conducted by Bishop Provoost, Chaplain of the Senate, and a *Te Deum* was sung. Thereafter, so long as New York remained the Capital, the President was a regular attendant here; his diary for Sunday after Sunday contains the entry: "Went to St. Paul's Chapel in the forenoon." WASHINGTON'S PEW remains to-day as it was then; it is midway of the church on the left aisle, and is marked by the Arms of the United States on the wall. Across the church is the pew which was reserved for the Governor of the State, and was occupied by Governor Clinton; above it are the State Arms. The pulpit canopy is ornamented with the gilded crest of the Prince of Wales, a crown surmounted by three ostrich feathers. It is the only emblem of royalty that escaped destruction at the hands of the Patriots when they came into possession of the city in 1783.

In the wall of the Broadway portico, where it is seen from the street and is observed by innumerable eyes daily, is the MONTGOMERY MONUMENT, in memory of Major-General Richard Montgomery, of Revolutionary fame. It consists of a mural tablet bearing an urn upon a pedestal supported by military accoutrements. General Montgomery commanded the expedition against Canada in 1775, and on Dec. 31 of that year, in company with Colonel Benedict Arnold, led the assault upon Quebec. Just after the exclamation, "Men of New York, you will follow where your General leads!" he fell, mortally wounded. Aaron Burr bore his body from the field, and the Englishmen gave it soldier's burial in the city. Forty-three years later, in 1818, Canada surrendered the remains to the United States.

The monumert had been ordered by Congress as early as 1776. It was bought by Benjamin Franklin in Paris, and was shipped to America on a privateer. A British gunboat captured the privateer, and in turn was taken



ST. PAUL'S CHAPEL AND CHURCHYARD.

by an American vessel, and so at last the monument reached its destination. The inscriptions read:

This Monument is erected by order of CONGRESS, 25th Janry, 1776, to transmit to Posterity a grateful remembrance of the patriotic conduct, enterprise and perseverance of MAJOR GENERAL RICHARD MONTGOMERY, who after a series of successes amidst the most discouraging Difficulties Fell in the attack on QUEBEC 31st Decbr, 1775. Aged 37 years.

The State of New York caused the remains of Majr. Genl. Richard Montgomery to be conveyed from Qusbec and deposited beneath this monument the 8th day of July, 1818.

At that time Mrs. Montgomery, in the forty-third year of her widowhood, was living near Tarrytown on the Hudson. Governor Clinton had told her of the day when the steamboat Richmond bearing her husband's remains would pass down the river; and sitting alone on the piazza of her house, she watched for its coming. With what emotions she saw the pageant is told in a letter written to her niece:

"At length they came by with all that remained of a beloved husband, who left me in the bloom of manhood, a perfect being. Alas! how did he return? However gratifying to my heart, yet to my feelings every pang I felt was renewed. The pomp with which it was conducted added to my woe; when the steamboat passed with slow and solemn movement, stopping before my house, the troops under arms, the Dead March from the muffled drums, the mournful music, the splendid coffin canopied with crêpe and crowned with plumes, you may conceive my anguish. I cannot describe it."

The most conspicuous monuments in the churchyard near Broadway are those of Thomas Addis Emmett and Dr. William J. MacNevin, both of whom participated in the Irish rebellion of 1798, came to New York and achieved distinction, Emmett at the bar and MacNevin in medicine. The inscriptions are in English, Celtic and Latin. West of the church is the urn with flames issuing from it, which marks the resting place of George Frederick Cooke, the distinguished tragedian; born in England 1756; died in New York 1812. The monument was erected in 1821 by the great English actor, Edmund Kean, and has been the subject of pious care by Charles Kean, who restored it in 1846, Edward A. Sothorn in 1874 and Edwin Booth in 1890. The epitaph is by Fitz-Greene Halleck:

Three Kingdoms claim his birth,  
Both hemispheres pronounce his worth.

In the high building which looks down upon St. Paul's Churchyard from the south is the home of the *Evening Mail*; and across the churchyard on Vesey street is the *Evening Post*. The twenty-five-story St. Paul Building occupies the site of the old Herald Building, and before that of Barnum's Museum. The Park Bank, adjoining, is one of the largest banks in the country. On the north is the Astor House, which was built in 1836 by the original John Jacob Astor. It was the Waldorf-Astoria of the day, the pride of the city and the admiration of visitors, and for more than fifty years held place as the most famous hotel in the country. It is one of the landmarks of old New York.



BROADWAY LOOKING SOUTH FROM CITY HALL PARK.



CITY HALL

WORLD

SUN

TRIBUNE

TRACT SOCIETY  
NO. 41 PARK ROW

CITY HALL PARK AND NEWSPAPER ROW.

## City Hall Park.

THERE are some of us to whom this little park is very dear; it is our bit of nature—not the real country, but a symbol of it, which, as we see it from day to day, tells us in miniature of the pageant of the seasons. We watch the tender green of its grass in the spring, and note the swelling buds and the unfolding leaves, and when the robin and the oriole stop here on their northward migration we know that the birds are nesting in the orchards and the village elms. When the crumpled leaves strew the lawns we see in fancy the painted panorama of the autumn hills; and in winter the diminutive expanses of snow are magnified into illimitable fields shrouded in white and still in the moonlight. This is the City Hall Park of suggestion.

The actual City Hall Park is the center and head of the official life of New York. Here are the municipal and county buildings; the City Hall, with the offices of Mayor, Marshal and Sheriff, the halls of the Council and Assembly; and here are the courts with judges, jurors, lawyers and litigants. Here congregate the politicians, sleek, rotund, silk-hatted. Here to the Mayor's office come the Italians to be married, hundreds of couples every year. The park is the stamping ground—theirs from time immemorial—of the newsboy and the bootblack, and here, too, we shall meet the gentleman who requests us to lend him two cents to get a night's lodging.

On the west Broadway rolls its ceaseless course; on the east is Park Row; on the north runs Chambers street, and on the south the Post Office occupies a site which was taken for it from the original Park area. Looming up above the Post Office rises the tremendous bulk of the Park Row Building. Fronting the park on the east is the Potter Building; adjoining is No. 39 Park Row; above and beyond it the American Tract Society Building, with a restaurant on the twenty-third floor, giving grand views from the windows. To the north is the home of the *Tribune*, founded by Horace Greeley; Ward's bronze statue of Greeley stands in front of the publication office. Adjoining the *Tribune* the *Sun* "shines for all" from the building which was, in 1811, the first Tammany Hall. High above its contemporaries, the *World* occupies offices in the dome of the Pulitzer Building. The Brooklyn Bridge here interrupts the succession of Newspaper Row, but we may see beyond it the *German Herold*, with the herald sounding his trumpet on the roof.

The open space upon which the *Tribune* fronts is PRINTING HOUSE SQUARE. Over it presides Benjamin Franklin, the patron saint of Printersdom. The bronze statue is by Plassman.



The scene in Printing House Square is characteristic of a newspaper center. Crowds gather about the bulletin boards; great rolls of paper are unloading for the cylinder presses; yellow delivery wagons are scurrying away with yellower extras, and newsboys and newswomen obstruct the sidewalk and assail us with their shrill but not unmusical cries. If we cross over to Frankfort street, between the Sun and World, in the late afternoon, we shall see, in the clamorous swarms of newsboys awaiting their papers, one of the sights of New York—one wonders where they all come from and where they all go to after they have passed beyond the newsboy stage. But the great spectacle of Printing House Square comes only once in four years. It is the scene of election night, when Square and Park are one surging mass of humanity gathered to read the returns displayed on newspaper office transparencies; to shout and hurrah with delight or groan and hoot in disgust as another county is heard from; to be entertained meanwhile by the newspaper brass bands and to entertain themselves with a thousand hideous, braying horns. It is a typical New York crowd, which means a good-natured crowd, an orderly crowd and a crowd of which it is good to be a part.

Southwest of the Park, on Broadway, opposite the Post Office, is the Woolworth Building, its tower rising to a height of 750 feet above the sidewalk—the highest inhabited building in the world. West is the Postal Telegraph Building, and next to it is that of the Home Life, whose white marble front is one of the most beautiful in town. Beyond on the corner of Chambers street rise the square towers of the Shoe and Leather Bank. Beside it is the new Chemical Bank, with its deposits of over \$25,000,000, and its shares of capital stock, which, with a par value of \$100, sell for more than \$4,000. On the upper side of Chambers street is the seventeen-story Broadway Chambers. The white marble office building opposite was formerly the wholesale store of A. T. Stewart, built on the site of an old negro graveyard. Rising above it is the handsome Dun Building; back of it is the Emigrant Industrial Savings Bank, and east is the tremendous bulk of the new Municipal Building.

The special architectural feature of the Park in which New Yorkers take just pride is the CITY HALL, much admired by architects for the well-balanced and symmetrical design and the purity of its classic details. It was completed in 1812. The Goddess of Justice, holding her even scales on the cupola, is not so ancient as that; the statue is the successor of the original one which was burned when the Hall caught fire from the fireworks during the great celebration of the laying of the Atlantic Cable in August, 1858. The Hall is built of white marble, but the rear wall is of freestone, for the builders of that day imagined that the city would never go beyond this. To-day the city limits are sixteen miles north. The Mayor's room is on the first floor. Under one of its windows on the outside is a tablet recording: "Near this spot in the presence of



BRIDGE.

ST. PAUL BUILDING.

PARK BANK.

LOOKING UP PARK ROW.

General George Washington the Declaration of Independence was read and published to the American Army, July 9th, 1776."

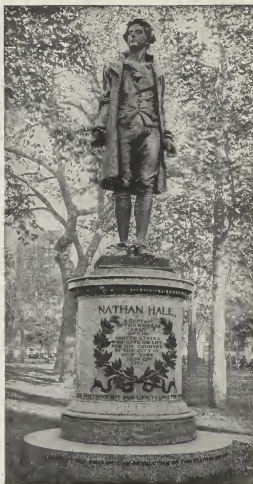
The halls of the Council and Assembly are on the second floor, and may be visited. The GOVERNOR'S ROOM, originally intended for the use of the Governor of the State, is on the second floor. Across the hall from it is a statue of Thomas Jefferson, by David d'Angers, a replica of the one in the Capitol at Washington. The Governor's Room, which is open to the public from 10 to 4 daily (Saturday to noon), contains Trumbull's full-length equestrian portrait of General Washington, and a series of portraits of New York's Governors and other worthies. That of Governor Dix, by Anna M. Lea, represents him as author of the historic dispatch sent by him as Secretary of the Treasury to Wm. Hemphill Jones in New Orleans, Jan. 29, 1861: "If any one attempts to haul down the American flag, shoot him on the spot." An easel bears a portrait of Washington woven in silk in Lyons, France, at a cost of \$10,000. Here, too, are preserved the desk and table used by President Washington during his first term. The table is inscribed in letters of gold: "Washington's writing table, 1789." The fine old mahogany furniture is that which was used by the first Congress of the United States in Federal Hall, in Wall street.

A mammoth punch bowl, presented to the city by General Jacob Morton, and bearing the exhortation, "Drink deep! You will preserve the city and encourage canals," commemorates the celebration of the opening of the Erie Canal. On that occasion, Nov. 4, 1825, Mr. Chas. H. Haswell tells us, "The city fairly 'broke loose' with every possible official and popular rejoicing. At the City Hall fifteen thousand fire balls were ignited and projected."

The City Hall has been the scene of many festal celebrations, and of solemnities as well. Here in April of 1865 the martyred Lincoln lay in state to receive a tribute of affection and sorrow from a half-million people; and here in 1885, for a day and a night, the unbroken lines passed reverently by the bier of Grant. Here in 1881 rested the body of the explorer, De Long, rescued from the desolation of the Arctic wastes; and hither, in 1882, from the ship which had brought him from the alien soil of Tunis, they bore the remains of John Howard Payne, to the measured strains of his own "Home, Sweet Home."

Back of the City Hall is the COUNTY COURT HOUSE, which was built during the Tweed régime, and cost \$12,000,000. The bill for the plastering was \$3,000,000, and for the furniture \$1,000,000. It is a very rich and beautiful specimen of Corinthian architecture, particularly the handsome portico on Chambers street, but it would be built for much less money now. The walk between the City Hall and the Court House is called "Hand-Shaking Alley," so many politicians meet and greet one another here. The dingy little building east of the Court House was formerly the Criminal Court, where tens of thousands have awaited the verdict that was to set them free or send them to prison.

Across Chambers street is the new \$6,000,000 HALL OF RECORDS, in which provision is made for the safe keeping of the deeds of all the real estate of Manhattan Island. The building is one of a group which will in the future provide for the city a series of municipal buildings worthy of the Metropolis. The exterior sculptures of the Hall by Bush-Brown and



NATHAN HALE.

Macmonnies, include figures of Commerce, Industry, Navigation, History, Poetry, Inscription, Preservation, Law, Maternity and Heritage; groups of the races—Indian, Dutch, English, and Huguenot—which have had part in the city's past; and statues of twenty-four men prominent in its development.

In the southwest corner of the Park, near Broadway, stands the Macmonnies bronze statue erected by the Society of the Sons of the Revolution in memory of NATHAN HALE, a Captain of the Regular Army of the United States of America, who gave his life for his Country in the City of New York, Sept. 22, 1776.

In 1776, when the American troops had evacuated New York and were

encamped on Harlem Heights, Captain Hale volunteered to enter the British lines on Long Island and secure for General Washington information as to the strength and disposition of the enemy's forces. He was arrested, without trial sentenced to death as a spy, denied the presence of a clergyman or the use of a Bible in his last hours, and the letter he had written to his mother and sisters was destroyed before his face by his executioner. In all the annals of American history it would be difficult to find a more exalted sentiment of patriotism than his dying words, set here in letters of enduring bronze for Broadway's passing throng to read:

**"I regret that I have but one life to lose for my country."**

The Park has always been a common. A bronze tablet in the corridor of the Post Office, erected by the Mary Washington Colonial Chapter of the Daughters of the American Revolution, records that "On the common of the City of New York, near where this building now stands, there stood from 1766 to 1776 a liberty pole erected to commemorate the repeal of the Stamp Act. It was repeatedly destroyed by the violence of the Tories, and as repeatedly replaced by the Sons of Liberty, who organized a constant watch and guard. In its defense the first martyr blood of the American Revolution was shed on Jan. 18, 1770."

There are two Subway stations in the Park, the City Hall Station and the Brooklyn Bridge Station, which is the largest on the line. A tablet in the pavement in front of the City Hall commemorates the breaking of ground for the tunnel construction by the Mayor on March 24, 1900.



HALL OF RECORDS—CHAMBERS STREET.



WOOLWORTH BUILDING—BROADWAY, BARCLAY STREET AND PARK PLACE.  
Fifty-five stories; height 750 feet. Photo, copyright, 1911, by Frank Woolworth.



NEW YORK MUNICIPAL BUILDING.

There are thirty-four stories of which eight are in the tower. Height from sidewalk to top of the twenty-four foot figure surmounting the tower, 539 feet. Height of tower, from twenty-sixth story, 210 feet. Height from Subway station arcade, 559 feet. Office space 651,000 square feet. The foundation contract was the largest ever given in the country; cost of foundation \$1,500,000. Depth of foundation 130 feet, of which 90 feet is below water level. Area of basement over two acres. Area of first floor, 43,000 square feet. Frontage on Center street, 448 feet; Park Row, 361 feet; Duane street, 339 feet; Tryon Row, 71 feet. Cost estimated \$7,000,000; probably \$10,000,000 when completed.

## Grace Church.

GRACE CHURCH, set in the bend at 10th street and closing the vista from the south, is one of the most familiar and most highly cherished of the landmarks of Broadway. It is a beautiful structure of white limestone, with marble spire, in the Decorated Gothic, and was designed by James Renwick, the architect of St. Patrick's Cathedral. Clustered about the church is a group of buildings, which are harmonious with it in design; even the high wall of the business building adjoining has been made to comport with the rest, and all these, with the rectory yard with its lawn and shrubbery, make a picture very grateful to thousands of eyes every day. The church door is always open, and to turn from the bustle of Broadway into the hush of the aisles is like finding the shelter of a great rock where the uproar of the wind is stilled. The interior is rich in sculptured decoration, and the memorial windows are exquisite examples of stained glass. The great chancel window has for its subject the *Te Deum*; in the transepts are the Saints, and the Patriarchs and Prophets. The altar and reredos were given by Miss Catherine L. Wolfe. The porch is a memorial, and so is each one of the ten bells of the chimes in the tower; the great bell bears the name of Rev. Thomas House Taylor, for thirty-three years the rector. The rectory is connected with the church by Grace House, in which are the vestry and clergy rooms and a library and reading room; on the south is the Chantry, where a week-day afternoon service is held. Grace House and the Chantry were given by Miss Wolfe. In the rear is the Grace Memorial House, given by Hon. Levi P. Morton, in memory of his wife; a day nursery for small children is maintained here. In the rectory yard the great terra cotta vase was brought from Rome, where it was discovered 40 feet below the surface in excavations for St. Paul's



BROADWAY AT GRACE CHURCH.



Church. The sun dial has a pedestal fashioned from two of the pinnacles of Grace Church as first built at Broadway and Rector street in 1809. The present edifice was completed in 1846. A tablet in the right entrance records that the church stands on ground which was owned by Henry Brevoort (died 1841), who had derived it in unbroken descent from the earliest colonists of the New Netherlands. It was this Henry Brevoort who in 1836 prevented the cutting through of 11th street from Broadway to Fourth avenue: his house stood in the line of the proposed street, and he successfully resisted the projected opening. The bend in Broadway at this point was caused by a deflection of the street to meet the old-time junction of the Bowery and the Bloomingdale road at a point now at Broadway and 17th street.

On the south of the building is Grace Church Open Air Pulpit, overlooking the Huntington Close, a bit of greensward and garden, dedicated to the memory of Rev. Dr. William R. Huntington, who was for many years rector. Services are held here every Wednesday at 12:30 P. M., to which the public is invited.



THE RECTORY YARD OF GRACE CHURCH.

## Union Square.

FOR the pauper and the stranger dead there must be potter's fields. To the successive reservation of such burial places on Manhattan Island we owe Washington, Union and Madison squares and Bryant Park. Each of them lay originally beyond the city limits, was overtaken by the growth of the town, and its use was abandoned; then each in time became a public park with trees and lawns and winding walks and fountains and flowers and statues and nursemaids and children.

Union Square lies between Broadway and Fourth avenue, Fourteenth and Seventeenth streets. Broadway makes a bend here, and the cars go around a sharp curve, to which the disasters of the early days of the cable system gave the significant name of "Deadman's Curve." Here southeast of the park stands H. K. Browne's bronze statue of ABRAHAM LINCOLN. The curb bears the words of the Gettysburg speech: "With malice toward none, with charity for all." Across the Square, the equestrian bronze statue of WASHINGTON (by the same sculptor) stands close by the spot where General Washington was received by the citizens when he entered the city on its evacuation by the British, Nov. 25, 1783. The Blackfoot Indian, Bear Chief, when he looked upon this statue, saw in Washington's outstretched hand the Indian warrior's sign for "Peace." Facing south on Broadway is the statue of LAFAYETTE, which was erected by French residents in 1876, with the dedication: "To the City of New York, France, in remembrance of sympathy in time of trial, 1870-71." The reference is to the period of the Franco-Prussian War. Lafayette is represented as offering his sword to America, 1776; and his words are engraved on the pedestal: "As soon as I heard of American Independence, my heart was enlisted." The bronze statue is by Bartholdi, of Statue of Liberty fame. In the west of the Square is the JAMES FOUNTAIN, designed by Dunndorf and given to the city by D. Willis James. It is a much admired bronze group of a mother and her two children. The fountain in the center of the Square flowed for the first time Oct. 14, 1842, on the occasion of the Croton Water Celebration, when a procession seven miles long filed past it in review by Governor Seward. In season there is in the basin a fine display of water lilies. Fourteenth street leads west to the Fifth avenue and Sixth avenue shopping districts; east to the Academy of Music and Tammany Hall. TAMMANY HALL is owned by the Tammany Society, a benevolent organization founded in 1789. It took the name from Tammany, a friendly and popular chief of the Delaware tribe of Indians; and it was this chief, who gave to one of the tribes for a totem the tiger, which was afterward adopted by the Tammany Society. The Tammany Hall General Committee is a political organization which occupies Tammany Hall as headquarters; it is distinct from the Tammany Society.

# Madison Square.

MADISON SQUARE is in the heart of New York. Its boundaries are Broadway, here at a most brilliant point; Fifth and Madison avenues, names synonymous with wealth and fashion, and Twenty-third street, the most important crosstown thoroughfare in the central part of the city. Beautiful as a park, with its trees and lawns and fountain and statues, the Square is set amid distinguished surroundings. On the west and north are the Fifth Avenue Building, on the Fifth Avenue Hotel site, the Albemarle Hotel and the Hoffman House, and the Croisic and Brunswick buildings. On the northeast the Madison Square Garden lifts its graceful tower 357 feet in air, with the gilded Diana poised on the pinnacle. On the east is the Appellate Court House, described on a following page. The new edifice of the Madison Avenue Presbyterian Church (the pulpit of Dr. Charles H. Parkhurst) with its massive columned portico, tiled dome and gold lantern is in design and liberal use of color a noteworthy departure from the Gothic style of the old church, with spire dwarfed by the surrounding skyscrapers. The Metropolitan Life's stately home is one of the largest office buildings in existence; one should not fail to see the white marble court at the Madison Square entrance and the great central hall. The Square is dominated by the Metropolitan Tower, one of the architectural wonders of the city.

On the south, at Broadway and Twenty-third street, is the "Flatiron" Building, described on a previous page. Across Broadway is the Hotel Bartholdi, and adjoining it the American Art Galleries. On Twenty-sixth street, at Madison avenue, are the Society for Prevention of Cruelty to Animals and the Manhattan Club, a leading Democratic organization. North on Broadway are seen the lofty Townsend and St. James buildings.

In the northeast corner of the Square is Bissell's bronze statue of CHESTER ALAN ARTHUR, Twenty-first President of the United States of America. Vice-President Arthur succeeded to the Presidency after the assassination of President Garfield in 1881. In the southwest, near Twenty-third street, is the statue of ROSCOE CONKLING, Senator from New York, 1867-81. The figure is of bronze, by Ward, and represents the orator in the attitude so familiar to his audiences; we may hear him as when in a political convention he stilled the opposition uproar with the words, "The shallow murmur, but the deep are dumb." The memorial was erected by friends on the spot where bewildered and overcome in the terrible blizzard of March 12, 1888, he fell exhausted, and suffered exposure which resulted in his death. Conklin and Arthur were closely associated in public life and were warm friends; it is a suggestive fact that the chance circumstance of a winter's storm should have caused their memorials to be given place here so near together.

The drinking fountain at the southeast corner, designed by Miss Emma Stebbins, was given by Miss Catherine Lorillard Wolfe, whose benefactions to New York's religious, educational, art and charitable objects aggregated \$2,000,000.

The memorial of WILLIAM H. SEWARD occupies a conspicuous position in the southwest facing Broadway. It is of bronze, by Randolph Rogers,



Broadway.

Fifth Avenue.

"THE FLATIRON"—MADISON SQUARE, BROADWAY AND FIFTH AVENUE.



FARRAGUT.

and represents the statesman seated in a Senatorial chair, with pen in hand. Those who knew the living Seward aver that the legs were not the prominent features here presented; on the contrary, he is spoken of as a man who was "all head and no legs." Seward was Governor of New York, United States Senator, and Secretary of State of the United States under Lincoln.

The most notable adornment of the Square, and the one which ranks as one of the best examples of contemporary sculpture possessed by the city, is the memorial of Admiral DAVID GLASCOE FARRAGUT, by Augustus St. Gaudens. It stands in the northwest corner of the Square, facing Fifth avenue. The Admiral is represented as standing upon the deck of his ship, with field-glass in hand, and coat-skirt flying in the wind. The sturdy pose and erect, rugged figure give fine expression to the character of the man who took the fleet past the forts in Mobile Bay, and "whose name will ever stir like a trumpet the hearts of his grateful countrymen." The pedestal, designed by Stanford White, is in the form of a bench with high curving back; in the center is an admiral's sword; waving lines suggest



MADISON SQUARE.

the sea, and on either side are graceful female figures in low relief personifying Courage and Patriotism. The memorial inscription reads:

That the memory of a daring and sagacious commander and gentle great-souled man, whose life from childhood was given to his country, but who served her supremely in the war for the Union, 1861-1865, may be preserved and honored; and that they who come after him and who will love him so much may see him as he was seen by friend and foe, his countrymen have set up this monument A. D. MDCCCLXXXI.

The chief events of Farragut's life are outlined in the biographical inscription, which reads:

Born near Knoxville, Tennessee, July 5, 1801. Midshipman, 1810. Battle of Essex and Phoebe, March 28, 1814. Lieutenant, 1825. Commander, 1851. Captain, 1855. Battle of New Orleans, April 23, 1862. Rear-Admiral, 1862. Battle of Mobile Bay, August 5, 1864. Vice-Admiral, December 23, 1864. First Admiral of the United States of America, July 26, 1866. Died at Portsmouth, New Hampshire, August 4, 1870.

The statue was presented by the Farragut Memorial Association. An interesting circumstance of the dedication in 1881 was the presence of three of the sailors of the *Hartford*. At the moment of presentation, John H. Knowles, the sailor who lashed Farragut to the mast in the battle of Mobile Bay, assisted by J. B. Millner, who was also on the flagship *Hartford*, drew aside the drapings from the statue; and B. S. Osborne, the sailor who hoisted the colors of the flagship as she entered the engagement, displayed an admiral's flag as a signal for an admiral's salute of seventeen guns.

Opposite the Farragut statue, in the triangular plot at the parting of Broadway and Fifth avenue, is the WORTH MONUMENT, erected by the city in 1857 over the tomb of Major-General William Jenkins Worth, a hero of the War of 1812 and the Mexican War. General Worth was the first to plant the flag of the United States on the Rio Grande, and the first to enter the City of Mexico. He died in Texas in 1849; in 1857 his

remains were interred here. The granite monument bears a bronze portrait, the legends *Ducit amor patriæ* ("Love of country guides") and "Honor the Brave," and the names of the battles in which General Worth had part.

The crossing at Twenty-third street is one of the most crowded and difficult in the city. Here, where the currents of Broadway and Fifth avenue unite, and to them is added that of Twenty-third street, the flood of New York life flows at full tide. One who has looked upon the picture here presented—the incessant crush of business traffic, the stream of equipages on Fifth avenue, the throngs of shoppers and promenaders—one who has seen this has seen New York.

Fifth avenue is the route of the great civic and military parades, and the reviewing stand is usually placed opposite the Worth Monument.

## Metropolitan Tower.

**METROPOLITAN TOWER.**—The observation balcony of the Tower is open to visitors during the day (admission fee 50 cents). From the booklet given to visitors we quote: "The dimensions of the Tower are 75 feet on Madison avenue and 85 feet on 24th street; and the total height is 700 feet. In general design and outline it is modeled after the famous Campanile of St. Mark at Venice, which was taken as a prototype, but with such deviations as were necessary to have the Tower in architectural harmony with the main building.

"The highest lookout is reached at the balcony of the fiftieth story, 660 feet above the sidewalk level, from which vantage point a most comprehensive and unique panoramic view may be obtained. Within range are visible the homes of over one-sixteenth of the entire population of the United States."

**TOWER CLOCK.**—One of the interesting and unique features of the building is the mammoth clock, the largest four-dial tower clock in the world, located 346 feet above the sidewalk, and visible far and wide over the city.

The dials are built up of reinforced concrete faced with vitreous blue and white mosaic tile. Each dial is 26 feet 6 inches in diameter. The figures on the dial are 4 feet high and the minute marks  $10\frac{1}{2}$  inches in diameter.

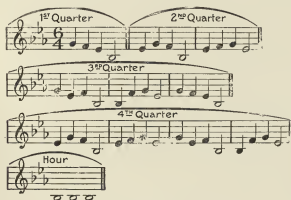
The minute-hand measures 17 feet from end to end, 12 feet from center to point, and weighs 1,000 pounds; the hour-hand measures 13 feet 4 inches from end to end, 8 feet 4 inches from center to point, and weighs 700 pounds. The hands are built on iron frames, sheathed with copper, and revolve on roller-bearings.

The driving-power of this huge mechanism is electricity, none of the many devices connected therewith requiring any manual operation, the entire installation being automatic.

The master clock, located in the Directors' Room on the second floor, not only controls the entire tower clock outfit, but about 100 other clocks throughout the building, as well as several program instruments for sounding various schedules of bells in the different departments.

Through the medium of a special transmitter, minute impulses are sent to the tower clock mechanism on the twenty-sixth floor, keeping them in exact synchronism with the master clock; and at each quarter-hour electrical impulses are transmitted to the electric hammers on the forty-sixth story, and simultaneously are heard the notes of the old historic Cambridge chimes, composed by Handel. Following the fourth or last quarter the hours are sounded on the 7,000-pound bell, with an impact of about 200 pounds. This blow, struck on such a large bell, may be heard many miles away.

The chime comprises four bells, the largest weighing 7,000 pounds (key of B flat); the second, 3,000 pounds (E flat); the third, 2,000 pounds (F natural), and the smallest, 1,500 pounds (key of G). They are



THE METROPOLITAN TOWER CHIMES.

mounted on pedestals between the marble columns outside the forty-sixth story, and are said to be twice as high above the sidewalk as any other large bells in the world.

As the evening darkness draws near, at any predetermined hour for which the mechanism may be adjusted, hundreds of electric lights appear back of the dial numerals, the minute-marks and the entire length of the hands, all of which are brilliantly illuminated with splendid effect—a feature never produced by any other clock in the world.

Simultaneously with the illumination of the hands and dials, an automatically actuated switch lights up a great electric octagonal lantern, eight feet in diameter, located at the top of the Tower, from which powerful electric flashlights, marking the hours in the evening, may be seen for a great distance, far beyond any possible transmission of sound, the time being signalled therefrom as follows:

Each of the quarter-hours is flashed in red and the hours in white light. One red flash for the quarter, two red flashes for the half, three red flashes for three-quarters, and four red flashes for the even hour—these latter flashes followed by a number of white flashes marking the hour.



## Madison Square Garden.

THE MADISON SQUARE GARDEN occupies the block bounded by Fourth and Madison avenues and Twenty-sixth and Twenty-seventh streets. Its dimensions are 465 x 200 feet, and it is the largest amusement building in America. It was completed in 1890 at a cost of \$3,000,000.

The building material is of pale yellow brick with decorations in white terra-cotta. On the Madison avenue front and extending on either side is an arcade whose arches rest on pillars of polished marble. A colonnade with polished marble pillars extends around the top story; and there are cupolas, domes, towers and gilded finials. The finest feature of all is the tower which springs from the Twenty-sixth street front, rising 249 feet with unbroken lines, and then by a succession of belfry stages of diminishing size tapering to the pinnacle upon which rests the shining figure of Diana with flying draperies and crescent bow, 356 feet above the sidewalk. The tower is an adaptation (but not a copy) of the Giralda in Seville. The Diana, modeled by Augustus St. Gaudens, is of copper gilded, 13 feet high. The statue is a weather vane, and rests upon ball bearings (forty polished steel balls about the size of billiard balls), which enable the figure to turn readily, the arrow always pointing into the wind. Electric lights are so disposed as to illuminate the figure at night.

The Garden contains a vast amphitheater, 300 x 200 feet and 80 feet in height. It has a permanent seating capacity of 6,000. This may be increased by using the arena floor to 13,000, with standing room in addition. An audience of 14,000 heard Grover Cleveland here in 1892. The Garden is lighted by 7,000 incandescant lights.

The Garden is the place of great meetings and expositions and entertainments. Here have been held the Horse Show, Dog Show, Poultry Show, Sportsmen's Show, American Institute Fair, Barnum's Circus, Arion Ball, political gatherings and mass meetings.



MADISON SQUARE.

# The Appellate Court House.

The COURT HOUSE of the Appellate Division of the Supreme Court of the City of New York is on the east of Madison Square at Madison avenue and Twenty-fifth street. It was completed in 1900 at a cost, including the furnishing, of \$750,000. The exterior is decorated with sculptures, and the interior is rich in marbles and mural paintings.

The caryatides, by T. S. Clarke, which support the cornice of the Madison avenue front represent the Four Seasons. The group above (by Karl Bitter) represents Peace. The statues on the pedestals of the balustrade are of the Great Law Givers: Alfred, Confucius, Justinian, Lycurgus, Mahomet, Manu Vaivasvata, Moses, St. Louis, Solon, Zoroaster.

Flanking the entrance on Twenty-fifth street are two large seated statues of Wisdom and Force, by F. W. Ruckstuhl. The pedestals bear the inscriptions:

Every law not based on wisdom is a menace to the State.  
We must not use force till just laws are defied.

The bas-relief of the pediment (by C. H. Niehaus) represents the Triumph of Law over Anarchy; and above is a group (by D. C. French) symbolizing Justice. Reclining on the window pediments are figures of Morning, Noon, Evening, Night, by M. M. Schwartzott.

The entrance hall has a wainscoting of Sienna marble and pilasters of the same material, with bronze gold capitals. The frieze spaces are filled with paintings, and the ceiling is modeled in two shades of gold. The Court Room is treated in the same manner. The bench, screen and dais are of dark oak, very richly carved. The stained glass dome and windows are inscribed with the names of these eminent jurists: Butler, Choate, Clinton, Fish, Hamilton, Jay, Kent, Legare, Livingston, Marcy, Marshall, O'Connor, Ogden, Pinckney, Shaw, Spencer, Story, Taney, Van Buren Webster. The mural paintings of the two apartments are symbolical and allegorical. The following description of the series is adapted from one published by the architect of the building:

In the ENTRANCE HALL the frieze on the north wall, facing the entrance (by H. S. Mowbray), represents the Transmission of the Law. The subject is illustrated by eight groups in the following order: Mosaic, Egyptian, Greek, Roman, Byzantine, Norman, Common Law and Modern Law, representing distinct periods that have had their influence on our own. The groups are united in each case by an allegorical winged figure to represent their transmission from one age to another.

The frieze on the right-hand side, on the easterly wall of the entrance hall (by Robert Reid), represents Justice, supported by the Guardians of the Law with sword and fasces. She gives Peace and Prosperity to the Arts and Sciences. She holds the symbols of the Law, sword, book and scales. Peace is followed by Education teaching the youth, the book being lighted by a lamp held by Religion. Prosperity is followed by Drama



THE APPELLATE COURT.

(Tragedy holding the mask of Comedy), and Music with harp. The panel on the south wall is the same subject continued. From the left, in order, are Poetry, Painting, Sculpture, Architecture and Fame.

The frieze to the left, on the westerly wall (by W. L. Metcalf), represents Justice. The two lunettes between the entrance doors on the southerly wall (by C. Y. Young) represent Law and Equity.

In the COURT ROOM the central panel (by H. O. Walker) represents Wisdom, attended by Learning, Experience, Humility and Love; and by Faith, Patience, Doubt and Inspiration. The figure of Wisdom is intended to personify Biblical or spiritual wisdom. The figure of Love is meant to carry out the sentiment of the figure of Wisdom. The panel to the right (by E. H. Blashfield) represents The Powers of the Law. The panel to the left (by Edward Simmons) represents Justice of the Law. The two frieze panels to the right and left (by George W. Maynard), represent the seals of the City and State. The long frieze on the west wall, behind the dais of the Justices (by Kenyon Cox) represents generally the Reign of Law. The small frieze panels between the pilasters and the windows (by Joseph Lauber) represent Moderation, Veneration, Perspicuity, Eloquence, Reticence, Research, Unity, Fortitude, Justice, Truth, Philosophy, Courage, Patriotism, Logic, Knowledge and Prudence. The four end panels represent the four Cardinal Virtues.

## Fifth Avenue.

FIFTH AVENUE is New York's fashionable thoroughfare, famed for its costly residences and the people who live in them, its hotels, clubs, churches and libraries, and the brilliant social display which gives to the street its dominant air. Beginning at Washington Square on the south, it extends north six miles, past the Central Park to the Harlem River. The double-decked electric stages which ply from Washington Square north afford a convenient means of seeing the avenue.

WASHINGTON SQUARE has a statue of the Italian patriot Giuseppe Garibaldi, presented by Italian residents of the United States. A bronze bust erected by engineers of America and Europe commemorates Alexander L. Holley as "foremost among those whose genius and energy established in America and improved throughout the world the manufacture of Bessemer steel." A conspicuous feature of the Square's surroundings is the Judson Memorial Baptist Church, its campanile surmounted by a cross, which is illuminated at night and makes a pretty picture seen through the Washington Arch. The large building east of the Square belongs to the New York University, which has here certain of its schools.

THE WASHINGTON ARCH, spanning the drive at the beginning of Fifth avenue, is a perpetuation of the one designed by Stanford White for the celebration in 1889 of the centennial of Washington's Inauguration as first President. It is of white marble, 77 feet in height, and has a span of 30 feet. Its cost of \$128,000 was defrayed by popular subscription. The words from Washington's Inaugural Address are engraved upon it: "Let us raise a standard to which the wise and honest can repair. The event is in the hands of God."

The aristocratic mansions on the north occupy part of the Randall farm, which in 1801 Capt. Robert Richard Randall bequeathed for a Snug Harbor for superannuated sailors. The Harbor is situated on Staten Island, and is still supported by the old farm, which, extending north to Tenth street and east to Fourth avenue, yields a rental income of \$500,000 a year. These North Washington Square houses have about them a fine flavor of yesterday, and preserve an old-fashioned air which accentuates their dignity as conservers of the old-time gentility. This small section at the beginning of the Avenue has maintained a residential character and exclusiveness, of which the Avenue to the north has been robbed by the inexorable encroachment of business.

At 23d street the Avenue crosses Broadway and borders Madison Square. On the right at 23d street is the huge Flatiron Building. On the left is the Fifth Avenue Building, and the vista of Broadway stretches away to the north.



WASHINGTON ARCH—LOOKING UP FIFTH AVENUE.

At 25th street the Farragut statue is on the right and the Worth monument on the left. At 27th street is the Victoria Hotel, and on the northwest corner the Reform Club; at 28th the Knickerbocker apartments; at 29th the Calumet Club on the southeast, and the Marble Collegiate Church; at 30th street the Holland House; at No. 319 the Knickerbocker Club, and extending from 33d to 34th the Waldorf-Astoria, an impressive and picturesque structure in the German Renaissance style, owned by William Waldorf Astor and Colonel John Jacob Astor. The estimated cost was \$12,000,000. Opposite the Waldorf-Astoria is the white marble building of the Knickerbocker Trust Company; next to it Æolian Hall. On the east, 34th to 35th streets, is the Altman store. At 36th street is the Gorham Company, and at 37th street Tiffany's.

MURRAY HILL begins at 34th street. The district so designated, including the Avenue and the side streets, was long the most fashionable residence section of New York.

The name was derived from the farm of Robert Murray, a Pennsylvania Quaker, who came here before the Revolution, and whose house, "Inclenberg," was on the Boston High Road, at the present intersection of Thirty-sixth street and Madison avenue, one block east from Fifth avenue. The Murrays are remembered also for a signal service to the American troops in 1776. On Sept. 15, 1776, Washington's forces being in retreat from the lower part of the city, and the British seeking to intercept them, General Howe and his staff halted at "Inclenberg" to inquire how long since the Americans had passed. As a matter of fact, it was only ten minutes, but the good old Quaker lady assured the British officers that so much time had elapsed that pursuit was hopeless; and the day being insufferably hot, she invited them to alight and refresh themselves. Then with cake and wine and wit she entertained them and detained them two hours, during which time the Americans made good their retreat to Harlem Heights. A son of these Murrays of Murray Hill was Lindley Murray, who published a famous "Grammar of the English Language" in 1796, and of whom it is often colloquially said that some lapse of speech "would make Lindley Murray turn in his grave."

At 39th street is the UNION LEAGUE CLUB, organized by Republicans in 1863 to assist the Union cause. It is perhaps the New York club which has the widest national reputation. It is one of the largest in the city, with a membership of 1,800. The Queen Anne club house cost \$400,000.

THE NEW YORK PUBLIC LIBRARY occupies the site of the old Croton distributing reservoir extending from Fortieth street to Forty-second street. The building contains the general administration offices, the central reference collection of over a million volumes, and a circulation collection of 30,000 volumes. It was built by the city at a cost of about \$9,000,000. Carrère and Hastings were the architects. The cornerstone was laid on Nov. 10, 1902; the building was opened to the public on May 23, 1911.

The building is in form of a rectangle, 390 feet long and 270 feet deep, built around two inner courts, each about eighty feet square. The area covered is about 115,000 square feet. The material is largely Vermont marble. There are seats for 768 readers in the main reading room, and seats in other public rooms bring the total capacity up to 1,760. In the main stack room are 334,530 feet (63.3 miles) of shelving, with capacity for about 2,500,000 volumes. Book stacks in the special reading rooms amount to about 70,000 feet, with capacity for about 500,000 volumes.

The main reading room is on the third (top) floor of the building, on the west or Bryant Park side. It is reached by stairs leading from the Fifth avenue entrance or, more easily, by the elevators in the hall to the left of the Forty-second street entrance on the street level. Subject to a few simple regulations, any well-behaved, unobjectionable person may have brought to him, for consultation within this room, practically any book in the building. For detailed investigation special reading rooms are provided in various parts of the building, where a reader may have direct access to the books there shelved. To these special reading rooms admission will be granted on a single occasion by the librarian in charge of each; for admission for an extended period tickets granting this privilege must be obtained from the librarian in charge

of the public catalogue room (315) or from the director (room 210).

A visitor who wishes a definition, direction or similar brief summary will probably find it most convenient to use the few reference books in the circulation room (80) opposite the Forty-second street entrance. If these fail he will have to go to the main reading room. A visitor who wishes to spend an hour in casual or aimless browsing may do so in the circulation room (80), or among the books on open shelves in the main reading room, or among the current periodicals in the room at the southeast corner of the first floor (III).

West is Bryant Park, much resorted to by nurse maids and children. It has a bust of Washington Irving and a statue of Dr. J. Marion Sims, paid for by dollar contributions from 10,000 of the great surgeon's patients and friends.

**42d street** leads east to the Grand Central Station, and the Manhattan and Belmont hotels. The TEMPLE EMANU-EL at 43d street is one of the largest Jewish synagogues in the city, and is regarded as a fine example of Saracenic architecture. West of the Avenue in 43d street is the Century Club. On the northeast corner of 44th street is DELMONICO'S, and diagonally across from it is SHERRY'S. Delmonico's is the most famous restaurant in America, and one of the best known in the world. Sherry's is a younger establishment of the same character, and each is the scene of many social functions—dinners, receptions, society débûts and balls.

"Delmonico and Brothers," records Mr. Chas. H. Haswell, "opened a coffee, cake and confectionery shop in the year 1828 at No. 23 William street, in a single room, in which they and the female members of their family dispensed bon-bons, coffee, liquor, pâtés and confections." In 1842 John Delmonico, then the head of the house, died of apoplexy, caused by his excitement at firing at a deer; and the "bercft" but thrifty family caused to be printed this notice: "A CARD: The widow, brother and nephew Lorenzo of the late much respected John Delmonico tender their heartfelt thanks to the friends, Benevolent societis and Northern Liberty Fire Engine Company, who accompanied his remains to his last home. The establishment will be reopened to-day, under the same firm of Delmonico Brothers, and no pains of the bereft family will be spared to give general satisfaction. Restaurant, bar-room, and private dinners, No. 2 South William Street; furnished rooms No. 76 Broad Street, as usual."

In **44th street** west of the Avenue are the Harvard, Yale, St. Nicholas, Twelfth Night, and New York Yacht Clubs, and Bar Association.

The Windsor Arcade site between 46th and 47th was occupied by the ill-fated Windsor Hotel, which was destroyed by fire in 1899 with a terrible loss of life. The house on the northeast corner of 47th street, No. 579, is the home of Miss Helen Gould. At No. 617 is the Democratic Club, the social headquarters of the leaders of Tammany Hall. At 50th street is the Buckingham Hotel. ST. PATRICK'S CATHEDRAL occupies the block from 50th to 51st street; in the rear of the Cathedral is the Archbishop's Residence, the home of the Archbishop. The Union Club has a sumptuous new home on the corner, fronting on 51st street.

ST. PATRICK'S CATHEDRAL is the largest and most beautiful church edifice in America, and holds high rank as an example of the decorated and geometric style of Gothic architecture to which belong the cathedrals of Rheims, Amiens and Cologne, on the Continent; and the naves of York, Westminster and Exeter in England. The



ST. PATRICK'S CATHEDRAL.



difficult to believe that this was simply a private house. The OERLICH'S HOUSE was formerly owned by Mrs. Paran Stevens. The HUNTINGTON HOUSE, which has the exterior of a penal institution, is of rich construction within; there are an onyx and statuary marble staircase that cost \$190,000, a grand ball room and other costly features. The house was built by the late C. P. Huntington, at a cost of \$2,000,000. For a long time after it was finished Mr. Huntington hesitated to move into it, because, as was explained, he was superstitious enough to believe the old saying that it is not safe for an old man to move into a new house, for it is likely that he will soon die in it. Not until after his adopted daughter had been married in the house would he consent to live in it. Mr. Huntington died in 1900.

The CORNELIUS VANDERBILT HOUSE is for size and grandeur one of the most notable on the Avenue. It extends from 57th to 58th streets, and has a frontage on the side streets of 125 feet. The style is that of the Château de Boise in France; and the exterior effect is much enhanced by the garden which borders the Avenue side and by the porte-cochère on the 58th street end. The main entrance is on 58th street, and a feature of the interior is the great hall, finished in highly carved Caen stone, 42 feet broad, 50 feet long, and extending to the top of the house, with a winding staircase also of Caen stone. The rooms on the first floor include the large salon decorated in the style of Louis XV., a smaller salon in the style of Louis XVI., the library finished in mahogany, the grand ball room, which occupies a space 64 by 50 feet and is 40 feet high, and dining, breakfast, and smoking rooms. The house has been described as "a veritable palace, being built on the plan of those in Europe, and its grand magnificence becomes apparent only on fête occasions. The main floor, adapted especially for entertainment, with its grand stone hall, its great ball room, which is said to outshine in elegance and grandeur the state apartments of royalty, and its series of large connecting rooms, discloses an arrangement architecturally perfect and harmonious. The elaborate carvings, decorations and furnishings have been made and selected by experts in the various branches of architecture and decoration, with a view to artistic effect and elegance, and the result is a vast floor of magnificent stateliness." Cornelius Vanderbilt died in 1859.



THE METROPOLITAN CLUB.

was another change of plan, followed by another prolonged interruption. The work then progressed until three stories had been built, when another change was decided on, and the weary architect threw up his job. A contractor was employed to tear down two stories, and a new architect and new builder were put in charge. The builder was a German, and went to Germany on a vacation and died there. Another builder was found, and at last, in 1889, after fourteen years of building, tearing down and rebuilding, and an expenditure of over \$1,000,000, the house was roofed. Then Mr. Pickhardt concluded that it was not what he wanted, and declared that he would never live in it. It stood vacant six years, and was then put up at auction and sold for \$472,500. A few months later Mr. Pickhardt died. The new owner made some more alterations, and eventually the house was occupied.

The gilt-ribbed dome of the Hebrew Temple Beth-El at 76th street is one of the most effective architectural features of the neighborhood, and has a conspicuous place in the vistas and views from the walks and drives of Central Park. The interior is rich with columns and arches of onyx. The land and the edifice cost \$750,000.

At 77th street is Senator W. A. Clark's mansion, one of the most conspicuous examples of architectural riot in the city. A year and a half were consumed in preparing the foundations, which were in places sunk by caissons through 16 feet of water to bedrock 30 feet below the sidewalk.

At 82d street is the Metropolitan Museum of Art.

At 90th street is the million-dollar residence of Andrew Carnegie, having the unusual feature of a spacious garden surrounding it.

CENTRAL PARK GATES on Fifth Avenue are at these streets: 59th, 64th (Menagerie), 67th, 72d, 79th, 82d (Museum of Art), 85th, 90th, 96th, 102d, 106th, and 110th.



NEW PENNSYLVANIA RAILROAD STATION.

# Central Park.

CENTRAL PARK extends from 59th street north to 110th street, and from Fifth avenue west to Eighth avenue. It is two and one-half miles long and one-half mile wide. The area comprises 879 acres of diversified woodland, meadow, lawn, lakes and ponds; and the Park ranks as one of the most beautiful pleasure grounds in the world. There are  $9\frac{1}{2}$  miles of carriage roads,  $5\frac{1}{2}$  miles of bridle paths and  $28\frac{1}{4}$  miles of walks. The Park is reached by the Fifth avenue stages, Madison, Sixth and Eighth avenue and Broadway cars and the Sixth avenue elevated. The principal entrance is the Scholar's Gate at Fifth avenue and 59th street. This is the beginning of the main drive through the Park. The several entrances are:

Fifth Avenue—59th, 64th, 67th, 72d, 79th, 85th, 90th, 96th, 102d and 110th streets.

Sixth Avenue—59th and 110th streets.

Seventh Avenue—59th and 110th streets.

Eighth Avenue (Central Park West)—59th, 72d, 79th, 85th, 96th, 100th, 105th and 110th streets.

A convenient way of seeing the Park is by the Park carriages, which will be found at the 59th street gates at Fifth and Eighth avenues, and at Lenox avenue and 110th street (inside the Park). They may also be taken on the drive near any of the entrances, or at any point in the Park, a passenger being returned to the place of embarkation. The carriages make the circuit of the Park in one hour; the fare is 25 cents, with stop-over privileges. A line of electric stages runs from the Fifth avenue and 59th street entrance through the Park to 72d street, thence on Riverside Drive to Grant's Tomb; fare 25 cents, round trip 40 cents.



THE TERRACE STAIRWAY.



THE BETHESDA FOUNTAIN.

The Park carriage route from the Scholar's Gate is on the main East Drive to the Marble Archway at the Mall, then the West Drive, with the Baseball Ground on the left and the Mall on the right, to the Terrace; thence past the Webster Statue on the West Drive to 79th Street, where a stop-over is given for the Museum of Natural History. Thence past the upper Croton Reservoir and the lawn tennis field to McGowan's Pass\* and Mt. St. Vincent (where a stop-over is given for the restaurant); and then turning south the carriage follows the East Drive to the Obelisk and Museum of Art, where a stop-over is given. The carriage now proceeds to the Fifth avenue gate at 79th street, and thence along the East Drive, hav-

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\*The rocky defile of McGowan's Pass, named after a farmer who lived near by, is associated with an incident of the Revolution. On Sept. 15, 1776, stragglers of the American troops passed through the Pass in their retreat to Harlem. The British in pursuit here met a patriot lad, Andrew McGowan, and pressed him into service to show the way the Americans had gone. He led the troopers a devious course over a wrong road, and thus by his ready wit gave the Americans time to escape. Mt. St. Vincent was so called because St. Vincent's Convent stood here before the property was acquired for park purposes.



THE BOW BRIDGE—SHOWING HOTEL MAJESTIC AND THE DAKOTA.

ing Fifth avenue on the left, and giving glimpses of the Conservatory Water, where the boys sail miniature yachts, and of Ward's fine statue of "The Pilgrim," a gift from the New England Society to commemorate the landing of the Pilgrims in 1620. This brings us back to the Terrace Bridge, and from here the route is to the Scholar's Gate over the way by which we entered.

A plan which will give a comprehensive seeing of the Park is to go over the carriage course as above to the Museum of Art, and then complete the trip on foot, from the Museum visiting the upper Reservoir near by, then the Obelisk, Belvedere, Ramble, Lake, Terrace and Mall.

ENTERING BY THE 50TH STREET GATE at Fifth, Sixth, Seventh or Eighth avenues, and following the main walk toward the center of the Park, we come shortly to the MALL, which is the central place of concourse in the



AMERICAN MUSEUM OF NATURAL HISTORY.

Park, a broad promenade flanked by green lawns and arched by double rows of majestic elms. These elms, with their vast cathedral aisles, constitute the most imposing feature of the Park, and they are by far the finest thing New York has to show for trees. The Mall statues near the lower end are: a replica of Sunol's Columbus, which stands on the Prado in Madrid; Shakespeare, by J. Q. A. Ward; Burns and Scott, by Steele, presented by resident Scotchmen; Fitz-Greene Halleck, by Wilson MacDonald. On the lawns west of the Mall are Ward's "Indian Hunter" and Fratin's "Eagles and Goat." A colossal bust of Beethoven faces the music stand near the north end of the Mall, where concerts are given on Saturday and Sunday afternoons in summer. The Mall terminates at the Terrace, which overlooks the Lake, and with its stairways, elaborately carved with fruits and flowers and birds, is the chief architectural adornment of the Park. Broad flights of steps lead down to an esplanade, in the center of which is the BETHESDA FOUNTAIN. It was designed by Emma Stebbins; the central figure represents the angel of the Pool of Bethesda; the smaller figures typify Health, Peace, Temperance and Purity. The pleasure boats may be taken here or at the boat house near by for a trip around the Lake. From the Fountain, taking the walk to the left, following the Lake shore and crossing the Bow Bridge, we come to the Ramble, whose winding paths lead to the lower Croton Reservoir. At the southwest corner of the Reservoir, on the highest point of land in the Park, stands the Belvedere, whose tower gives a wide outlook over the Park and its surroundings. The prospect takes in the two reservoirs, St. Luke's Hospital in the north, the Palisades of the Hudson in the west and the hills of Long Island in the east. Skirting the Reservoir, we come to the Obelisk, which stands on a knoll by the East Drive, near the Museum of Art.

The EGYPTIAN OBELISK is the object in the Park which many of us will esteem the one thing best worth seeing. Here we are face to face with antiquity. The monument was old when Moses read its inscriptions in honor of the Egyptian sun-god; and to-day it has behind it thirty-five centuries, during which, standing as an imperishable memorial of the Pharaohs, it has seen kings and empires rise and flourish and pass into oblivion. The Obelisk stood before the Temple of the Sun in Heliopolis (the City of the Sun), near Cairo, in Egypt, where it was erected in the sixteenth century B. C., by Thothmes III., who reigned 1591 to 1565. Two hundred years later Ramses II. (1383 to 1322), the Pharaoh of the Bible, added to it inscriptions setting forth his own majesty; and four centuries after another Pharaoh, Osarkon I., who lived about one thousand years B.C.,



THE BELVEDERE.

recorded his own name along with those of Thothmes and Ramses. Our Obelisk and a companion shaft remained standing in Heliopolis until 12 B. C., when, Rome being mistress of the world, Augustus Cæsar caused these monuments of the Pharaohs to be removed to Alexandria and there erected before the Temple of the Cæsars. In the year 1877 the companion obelisk was removed to London and placed on the Thames Embankment. In the same year our Obelisk—known to the ancients first as Pharaoh's Needle and afterwards as Cleopatra's Needle—was presented by the

Khedive of Egypt to the United States. It was brought to America by Lieut.-Com. Henry H. Goringe, U. S. N., and was erected on the present site in 1881. The cost of the removal was \$102,576, which entire sum was contributed by William H. Vanderbilt.

The Obelisk is a monolith, or single stone, of syenite, from the granite quarries of Syene, in Egypt, and it is so hard that modern stone-cutting instruments make no impression upon it. The shaft is  $69\frac{1}{2}$  feet high, 7 feet 9 inches by 7 feet  $8\frac{1}{4}$  inches at the base, and weighs 448,000 pounds. How the Egyptians quarried it, transported it a thousand miles from Syene to Heliopolis, and erected it there, is one of the unsolved mysteries of antiquity.

The bronze crabs date from the time of Cæsar. When the Obelisk was removed to Alexandria, the base was injured; to repair the damage melted lead was poured into the crevices, and four crabs were placed at the corners. Only two of the crabs have come down to us; they are preserved in the Museum of Art. The crabs now under the shaft were cast from these originals at the Brooklyn Navy Yard. The inscriptions on the claws in Greek and Latin were made by the Romans, to commemorate the removal to Alexandria. They read: "Barbarus, Governor of Egypt, erected [this monument] in the eighteenth year of the reign of Cæsar. Pontius was the architect." The several inscriptions on the other claws summarize the history of the Obelisk. The base and pedestal were brought from Alexandria. The gilded zinc cap was put on the apex in 1893. The en-



EGYPTIAN OBELISK—EAST FACE.

tire stone has been coated with paraffine to protect it against the weather, for the American climate has proved to be injurious.

The hieroglyphics of the north, south and east faces may for the most part still be read; those on the west face have been eaten away during the centuries by the blowing sands of the Libyan desert. On each face the central vertical column is the original inscription of Thothmes III.; the two side inscriptions are those of Ramses II.; and that of Osarkon I. is on the side near the lower edge. The Egyptians worshipped the Sun as a god, and



THE CARTOUCHES OR NAMES OF THE PHARAOKS.

regarded the king as the Sun's offspring, and thus a divinity on earth. The Pharaohs erected the obelisks in honor of the sun-god and of themselves. The sun-god Horus was symbolized by the sparrow hawk; and this is the figure which appears at the top of each column. The name of the king consists of a group of signs inclosed in an oval, called a cartouche; the names of kings which appear on the Obelisk may be identified as here shown. The inscriptions on the several faces are very much alike; those of the east face still stand for all. The central column, beginning at the top, reads:

The heavenly Horus, the powerful and glorious bull in Thebes, the lord of the Vulture and Uraeus diadems, whose kingdom is established as the sun in the heavens. He whom Tum, the lord of Heliopolis, has begotten; the son of his joins whom Thoth has brought forth; who was created by them in the great temple in the beauty of their limbs; who knew what he would do to establish an eternal kingdom. Thothmes III., the king of Upper and Lower Egypt, beloved of the great god Tum and his circle of gods, who gives all life, stability and strength now and forever.

Thus Thothmes. Then in his turn Ramses:

The heavenly Horus, the powerful bull beloved of Ra. The king of Upper and Lower Egypt, Ramses II., the Sun, the child of the gods. Master of two countries, the Sun's offspring, Ramses II., a youth glorious, beloved like Aten when he shines in the horizon. The lord of the two countries, Ramses II., the Sun's offspring, Ramses II., the glorious image of Ra, who gives life.

Across the base, repeated four times, is the inscription:

Long life to the gracious god—Ramses II.

And then five hundred years after Thothmes and three hundred after Ramses, Osarkon added his name:

The king of Upper and Lower Egypt, Osarkon I., the Sun's offspring, Osarkon I.

Knowledge of the hieroglyphic writing was lost in the early centuries of the Christian era, and for more than a thousand years the world could



not read the Obelisk inscriptions. In 1779 there was discovered at Rosetta, in Egypt, a slab of basalt which bore an inscription written in hieroglyphics, and also in demotic and Greek, so that it was possible to interpret the hieroglyphics by the corresponding Greek, and this afforded the first clue to a reading of the Egyptian characters. Further research gradually recovered the entire language, and thus the Pharaonic inscriptions of the Obelisk have been made intelligible to the modern world. The famous Rosetta Stone is in the British Museum; a cast of it may be seen in the Museum of Art (No. 59, Hall 6), where we shall find a large collection of Egyptian antiquities.

For the Museum of Art see page 100. The walk going northwest from the Museum and crossing the Drive leads to the upper Croton Reservoir, which is the retaining reservoir, the lower one being the receiving reservoir. The two cover an area of 143 acres, and have a capacity of 1,180,000,000 gallons. The water is brought from the High Bridge aqueduct over the Harlem River, coming from the Croton watershed, forty miles north of the city in Westchester county. The walk around the upper Reservoir is a favorite promenade, giving many fine water views with the Park surround-

ings and the near and distant towers and spires of the city. The upper Reservoir is the body of water in the Park best worth seeing. The lakes and ponds in the Park comprise: The Lake, already referred to; pleasure boats ply on it, fare 10 cents, children 5 cents. The Pond, near the south end, between Fifth and Sixth avenues. Conservatory Water, near the East 72d street gate; an oval Pond on which incipient America's Cup defenders sail their boats; this is one of the most charming bits of the Park. Near by is the Lily Pond, in which are grown many varieties of water lilies. In the northern part are the Harlem Mere, the Pool and the diminutive Loch. In the west, near the 79th street gate, is a small pond, which is the home of numerous interesting water fowl. The swans on the Lake are an ever-attractive feature.

THE MENAGERIE, at Fifth avenue and 64th street, has collections of birds, animals



WARD'S "PILGRIM."



EVE WITH THE BODY OF ABEL.  
Metropolitan Museum of Art.

and reptiles, in buildings and cages surrounding the old Arsenal. There are elephants, lions, tigers, bears, hippopotami, tapir, deer, elk, monkeys, eagles, ostriches and other birds, alligators, and various other specimens, the collection being usually augmented in winter by circus animals loaned to the city. The gray squirrels, found everywhere in the Park, sometimes become so numerous as to be a pest requiring abatement.

The AMERICAN MUSEUM OF NATURAL HISTORY, in Manhattan Square, at 77th street, may be visited as a part of the Park tour. For routes otherwise, see general list of routes. The Museum is open from 9 to 5:30 (5 in winter) on week days; 9 to 5 on Saturday and Sunday; and from Oct. 1 through the winter on

Tuesday and Saturday evenings to 10. Admission Monday and Tuesday, 25 cents; other days, free, also free Tuesday and Saturday evenings.

The present buildings form part of a group which will cover the entire square. The departments of the Museum embrace Geology. Minerals, Mammals and Birds, Vertebrate Paleontology, Anthropology, Entomology and Invertebrate Zoölogy. The collections in the several halls are extensive and complete; from the stuffed effigy of the elephant Jumbo to microscopic specimens of beetles, the world of nature is here presented, classified and labeled for study. Among the most striking exhibits are cases of taxidermy groups, exquisite representations of birds and mammals amid their life surroundings; the forty-eight groups of birds and twenty-two of mammals were produced at a cost of \$45,000. Of bird specimens for study, the Museum possesses 60,000, and of mammals 20,000. In Entomology there are the Jesup collection of economic entomology, Elliot of 6,600 butterflies and moths, Angus of 13,000 butterflies, Edwards of 250,000 butterflies, Schaus of 5,000 moths, Hoffman of 5,000 butterflies, a collection of 10,000 beetles and a series illustrating insect architecture. North American forestry is shown in the Jesup collection of woods, embracing more than 500 specimens; and of North American building stones there are 1,500. Gems and pearls are shown in the famous Tiffany collection, presented by J. P. Morgan. There are more than 10,000 shells; and marine life is illustrated by extensive series. In archæology and ethnology there are collections from all parts of the world; the Christian Missions collections number thousands of objects illustrating the customs and domestic life of different races.

# Metropolitan Museum of Art.

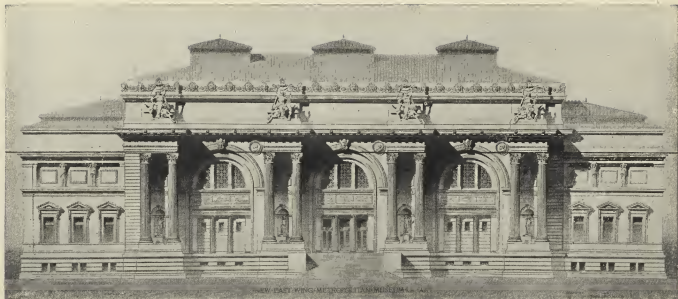
THE METROPOLITAN MUSEUM OF ART occupies a site in Central Park, the imposing East Wing fronting on Fifth avenue, opposite 82d street. It is open every week day from 10 to 6 in summer, and 10 to 5 in winter; Saturday, 10 A. M. to 10 P. M.; Sunday, 1 to 5. An admission fee of 25 cents is charged on Monday and Friday in the day time. Admission is free on other days. On pay days one has the advantage of there being a smaller number of visitors; Saturdays and Sundays are as a rule unfavorable because of the crowds.

The Museum is a private corporation, founded in 1870 by a number of public-spirited citizens, and managed by a board of trustees. The Museum building was provided by the city. The Metropolitan is the largest and richest art museum in America; it is a vast storehouse of treasures in the several departments of the fine arts; all times and all peoples have contributed to it, and we shall find material for endless study. The most advantageous way to see the Museum is to make a series of visits, devoting each one to a particular collection or group. The province of the STANDARD GUIDE is to indicate only in the most general way the scope of the collection. Visitors should use the catalogues which are sold in the hall near the entrance; that of the paintings costs 20 cents; the others 10 cents each.

The central Grand Hall contains the WILLARD COLLECTION OF ARCHITECTURAL CASTS, reproducing details of the notable architecture of many periods. Conspicuous are the models, on a scale of one-twentieth of the original, of the Parthenon, the Pantheon, Notre Dame, and the Hypostyle Hall of Karnac. On the walls are two immense paintings, "Justinian in Council," by Benjamin-Constant, and "Diana's Hunting Party," by Makart.

SCULPTURAL PLASTER CASTS.—Halls 6 to 11 contain reproductions of sculpture. There are over 800 examples, beginning at a time 3,700 years B. C., and illustrating the development through the Egyptian, Assyrian, Persian, Greek, Roman and Mediæval periods, and the Italian Renaissance. Here are the crude beginnings of antiquity and the noble works of the masters. Pheidias is represented by the sculptures of the Parthenon (Hall 8) and Praxiteles by his world-renowned Aphrodite (No. 34 in Hall 11). The Venus of Melos is in Hall 11. In Hall 8 the Galatian Warrior, the Herakles ("Torso of the Belvedere"), and the Laokoön group. The portrait grave-monuments in Hall 8 have touching interest. "Archestrate greatly longed-for by her Husband" one is inscribed. In Hall 7 the Spinario, or Boy extracting a Thorn from his Foot always attracts attention.

The Italian Renaissance subjects are in Hall 9, among them, Ghiberti's Door of the Baptistery at Florence. Donatello's David, "Gattamelata," and Judith and Holofernes. Luca della Robbia's Dancing and Playing Children; and Assumption of the Virgin, in Hall 2. Michel-Angelo's David (No. 118), Moses (No. 131), Captive, wearied or musing (No. 132); Captive, struggling to burst his bond (No. 133), and the monumental figures



NEW EAST WING OF THE METROPOLITAN MUSEUM OF ART.

The East Wing, built at a cost of \$1,000,000, fronts on Fifth Avenue and is intended to be the main entrance of the projected group of buildings which when completed according to the designs of the late Richard M. Hunt, will cover an area of  $18\frac{1}{4}$  acres, and will have cost \$20,000,000.

of the Tombs of the Medici in Florence—"Night" and "Day," "Evening" and "Dawn," and the portrait statues of Giuliano and Lorenzo, the last known as "Il Pensiero" from the attitude of profound thought.

In Halls 2 and 3 are wrought-iron work, bronzes and reproductions of bronzes. Macmonnies' Bacchante, which was intended for the Boston Public Library in the HALL OF SCULPTURE, where is shown the Museum's extensive collection of modern works. Among notable works are Ruckstuhl's Evening, Story's Medea, Cleopatra, and Semiramis; Bartlett's Bohemian Bear Tamer; the Two Natures of Man; Harriet Hosmer's Zenobia; Roger's Ruth and Nydia; Millet's Ariadne; Prosper d'Epina's Sappho, and many others.

In the halls devoted to EGYPTIAN ANTIQUITIES are sarcophagi and mummy-cases; mummies of human beings, crocodiles, cats and the ibis; sculptures, scarabs, amulets, textile fabrics, and objects illustrating the domestic life and mortuary customs of the Egyptians, extending to a period nearly 4,000 B. C. The CESNOLA COLLECTION OF CYPRIOTE ANTIQUITIES consists of thousands of objects exhumed on the island of Cyprus, comprising stone sculptures, pottery and glass. There is also, in the entrance hall, the MARQUAND COLLECTION OF GLASS—Phœnician, Greek, Roman, Venetian and Florentine—which, with other glass, makes the Museum's collection unique and unrivalled. In other halls on the first floor are shown ancient armor, reproductions of bronze, and wood carvings.

GALLERIES ON THE SECOND FLOOR contain the following collections:

Balcony 3. The Morgan collection of Chinese porcelains.

Balcony 4. Drawings and etchings by old masters. Tapestries.

Gallery 8. Coles Gallery of Tapestries, Capo di Monte Ware, Vases.

14-15. Reproductions in metal of objects in European museums. Oriental pottery. Glass. Tanagra figurines, Japanese ivories, sword guards, basket work.

16. Greek, Roman, Etruscan antiquities. Goddess Cybele in chariot drawn by lions. Statue of Emperor Publius Septimus. Bronze Mirrors.

17. Chinese Porcelain.

18. Ellis collection of arms and armor. Suits of mail, swords, cross-bows, guns, pistols.

19. Old laces. Presented by Mrs. John Jacob Astor and others.

20-21. Japanese porcelains and pottery. Note Dancing Demons.

22. Gold and Silver Room. Engraved gems. Ornaments. Military medals and decorations. Babylonian seal cylinders.

23. Fans and textile fabrics. Lazarus Collection of Fans.

24. European porcelains. Louis XVI vases, Portland Vase.

25, 26, 27, 28. Crosby-Brown Collection of the Musical Instruments of All Nations. More than 2,500 instruments.

29. Miscellaneous—Potteries. Ivories, bronzes, carvings. American antiquities. Buddhist sacred book. Hindu God Krishna. Chinese idols. Capo di Monte ware. Enamels. Medals. Siamese and Burmese coins.

The Museum also possesses extensive collections of portraits, medals, and various historic relics of Washington, Franklin and Lafayette.

The PAINTINGS, which fill eleven galleries on the second floor, number over 700, and comprise "examples of nearly all the important schools of



DIANA'S HUNTING PARTY.

By Hans Makart. On canvas 31 x 14 feet. Presented by Mrs. Ellen Josephine Banker.

painting from Jan Van Eyck and Hubert Van Eyck (1390-1440) to the latest and most interesting of the modern painters."

Of the 700 pictures it would be impossible to designate even in limited number those which for one quality or another deserve special attention. For our purpose it will be of practical aid to one whose time is limited to name some of the paintings which are most popular. The explanatory notes marked "C." are from the catalogue.

## Twenty-five of the most popular pictures in the Metropolitan Museum of Art.

181. THE MYSTERY OF LIFE. Carl Marr. An old man tired of life, having courted death in every form without avail, discovers the lifeless form of a beautiful young girl on the shore, and cries in the agony and pity of his heart to his Maker to know why one so young and beautiful should be lost, and he, worn, weary and sad, allowed to live.—C.
232. WASHINGTON CROSSING THE DELAWARE. Emanuel Leutze. On Dec. 25, 1776. Washington determined to surprise the British at Trenton. Christmas night was selected for the enterprise. "The river was so full of floating ice that at first it was doubtful whether a crossing could be effected at all. A storm of sleet and snow had just commenced, and the night became excessively dark and dreary. The perilous voyage began early in the evening in boats and bateaux. but it was nearly four in the morning before the little army was mustered on the Jersey shore."—C.
235. LAST MOMENTS OF JOHN BROWN. Thomas Hovenden. John Brown, the Abolitionist, having invaded Virginia with a band of followers for the purpose of liberating the slaves by inciting an insurrection, was condemned to death and hanged at Charleston, Va., Dec. 2, 1859. "He met his death with serene composure."
247. CHRISTOPHER COLUMBUS AT THE COURT OF FERDINAND THE CATHOLIC AND ISABELLA OF CASTILE. Václav von Brožík (1852-1901).
317. PEACE AND PLENTY. George Inness.
417. RELIGIOUS PROCESSION IN BRITTANY. Jules Breton (1827—). In Brittany almost every saint has his special patronage and on his fête day a pilgrimage or *pardon* is celebrated, when indulgence for past sins is obtained. These *pardons* take place at fixed periods around about certain churches, but often in uncultivated fields, where tents are erected, and where the fête continues for several days, and is attended by thousands of the peasantry.—C.
448. THE LAST TOKEN—A CHRISTIAN MARTYR. Gabriel Max (1840—).
451. "LOST." A. F. A. Schenck.
499. WEANING THE CALVES. Rosa Bonheur.
525. THE STORM. ("Paul and Virginia.") Pierre Auguste Cot.
593. "FRIEDLAND, 1807." Meissonier. To A. T. Stewart, who purchased the picture, the artist wrote: "I did not intend to paint a battle—I wanted to paint Napoleon at the zenith of his glory; I wanted

to paint the love, the adoration, of the soldiers for the great Captain in whom they had faith, and for whom they were ready to die." "Friedland" was purchased at the Stewart sale for \$66,000 by Judge Henry Hilton and by him presented to the Museum.

600. *L'ATTENTAT D'ANAGNI*. Albert Maignan. Boniface VIII., a native of Anagni, was elected Pope in 1294. Philip the Fair, of France, resisted his authority in spiritual matters, and compelled him to take refuge in his native town. Hither he was pursued. The picture represents the moment when Boniface says to his assailants, "Here is my neck; here is my head; strike! but I will die Pope." Boniface was thrown into prison, and though liberated by the people of Anagni, died within a month.—C.
615. *WOODLAND AND CATTLE*. F. A. Bonheur. (A brother of Rosa Bonheur.)
618. *THE DEFENSE OF CHAMPIGNY*. Edouard Detaille. An episode of the Franco-Prussian War.
622. *THE VINTAGE*. Léon Augustin L'hermitte.
634. *THE BALLOON*. Julien Dupré.
644. *THE DEATH OF A VENDEAN CHIEF*. Robert Wylie. The picture depicts an incident in the romantic insurrection of the inhabitants of La Vendée, France, March 1793, to March, 1796, against the over-harsh interference of the revolutionists with the rights of their simple community.—C.
654. *THE HUNTER'S STORY*. A. Glisenti. The picture represents one of the peculiar customs of a certain part of Italy—the collection of a bounty of eggs from neighbors keeping hens, by one who has killed a fox.—C.
686. *THE POACHER'S DEATH*. Karl Wilhelm Hubner.
694. *PETER SONNAVATER AND MASTER KNUT'S OPPROBRIOUS ENTRY INTO STOCKHOLM, IN 1526*. C. G. Hellquist. The two Swedish Bishops, after their unsuccessful rebellion against Gustavus I., sought refuge with the Archbishop Olaf, but he treacherously betrayed them to the King's servants, who, dressing them in rags, and putting a crown of straw on Sonnavater's head, and a mitre of birch-bark on Knut's, mounted them on starving horses and brought them through Upsala to Stockholm in a Shrove-tide procession, amidst jeers and insults. They were led to the market-place, and, after drinking to the executioner's health, were broken on the wheel.—C.
706. *THE HORSE FAIR*. Rosa Bonheur. This is the original picture, which is so well known from numerous reproductions. It was purchased at the Stewart sale in 1887 for \$55,500 by Cornelius Vanderbilt, and by him presented to the Museum.
713. *A QUARTETTE*. Wm. T. Dannat.
716. *BOATMEN AT BARCELONA*. V. D. Baixeras.
721. *DIANA'S HUNTING PARTY*. Hans Makart.
723. *JUSTINIAN IN COUNCIL*. Jean Joseph Benjamin-Constant. On canvas 21 feet 6 inches by 12 feet 2 inches. Justinian I., surnamed the Great, was a Byzantine Emperor of the sixth century. The glory of his reign is the famous digest of Roman law known generally as the *Justinian Code*.



## Herald and Times Squares.

Two points which are of interest because of recent and rapid development as business, hotel and amusement centers, are Herald and Times Squares. Both are to have in the immediate future vastly increased importance by reason of their close connection with the several tunnel and rapid transit systems of communication now under construction; and in anticipation of the new condition thus to be created, real estate transactions and building operations of amazing magnitude are transforming these two points in a way comparable only to the changes wrought in the skyscraper districts of the lower part of Manhattan Island. Department stores of proportions heretofore unknown have been built; and tens of millions of dollars have been invested in hotels and theaters.

HERALD SQUARE, at the intersection of Broadway and Sixth avenue, 33d and 36th streets, takes its name from the Herald Building, which is its most beautiful architectural adornment. It was formerly called Greeley Square, after Horace Greeley, whose statue is here; there is also a statue of William E. Dodge, a New York merchant. The terminal station of the Pennsylvania Railroad will occupy four blocks between Seventh and Ninth avenues, one block west from Herald Square, and the Long Island Railroad Tunnel will have its station here. In the near future the rapid transit tunnel may be extended from 42d street south under Broadway, with a station in Herald Square. On the west are the Macy and the Saks stores. The small plot of ground on the corner of 34th street, making a jog in the Macy building, has an interesting history. The plot contains only 1,154 square feet. The Macys wanted it, to complete their site, but refused to pay the price demanded. It was bought for \$375,000, or at the rate of \$324.95 per square foot, by Henry Siegel, who has rented it with a \$40,000 four-story building on it, for twenty years at an annual rental of \$40,000, or 5% on \$800,000. On the east side of the Square the Broadway Tabernacle, for many years one of the best known pulpits of New York, was in 1901 sold for \$1,300,000; and on the site a twenty-story hotel is building, to cost with the ground \$3,000,000. The Tabernacle has built a new edifice at Broadway and 56th street.

THE HERALD BUILDING.—In Herald Square at West 35th street and the intersection of Broadway and Sixth avenue, the *New York Herald* occupies a building which is one of the architectural adornments of the city. The style is of the early Italian Renaissance, the exterior is profusely covered with decoration most delicate in design, and among the conspicuous features are the unbroken roof and the colonnades of the first story. The purpose of the colonnades is to give public view of the *Herald* printing, and we shall find here one of the interesting sights of New York. On the Sixth avenue



THE TIMES BUILDING.  
Copyright, 1906, by Irving Underhill.



THE HERALD BUILDING.

side may be seen the process of preparing the plates for the press. In brief, it is this: When the flat form of type making a page is received from the composing room upstairs, a papier-mâché mold is made of it. The paper mold, bent to the shape of a half-cylinder, forms a matrix, in which is cast the printing plate of type-metal, curved to the proper shape to fit the cylinders of the press. From the Broadway colonnade we may see the printing plates fastened on to the press cylinders, and the presses in operation. The paper is fed from rolls into one end of the press, and comes out at the other end printed, pasted, cut, folded and counted. The largest press has a capacity of 5,000 four-page papers per minute, 300,000 per hour; or 2,500 eight-page papers per minute or 150,000 per hour. When we have watched the *Herald* presses we have seen one of the mechanical marvels of the age. From 9 to 12 in the morning visitors are escorted through the building.

TIMES SQUARE, at the intersection of Broadway and Seventh avenue, from 42d street to 47th street, takes its name from the twenty-five-story building of the *New York Times*, which dominates the district and is one of the most conspicuous architectural monuments of the town. The Square is a center of great hotels and amusement places. On the corner of 42d street is the fourteen-story Hotel Knickerbocker, built by Col. John Jacob Astor at a cost of \$4,500,000; and two blocks above on the west side is the Hotel Astor, owned by William Waldorf Astor, and costing, together with the site, \$5,000,000.

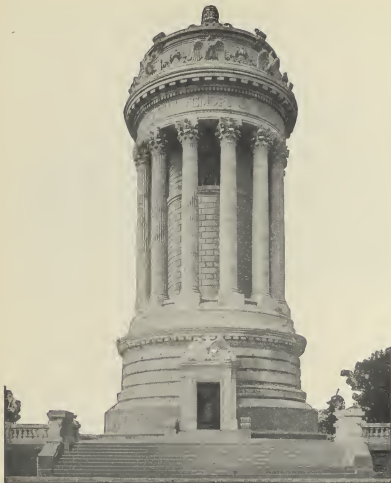
## Riverside Drive.

A district of much interest is the plateau north of 110th street, on the West Side, between the Hudson River and Morningside Park. It contains Grant's Tomb on Riverside Drive, and Columbia University and the Cathedral of St. John the Divine on Morningside Heights. These several points may be visited in connection. A convenient method is to go by the Park stage line from 72d street on Riverside Drive to Grant's Tomb, then to walk to Columbia and the Cathedral, and return by Amsterdam avenue or Broadway (Boulevard) car. See list of routes elsewhere.

RIVERSIDE PARK, which begins at 72d street, extends along the slopes and bluffs of the Hudson for three miles to 130th street, forming what Sir Henry Irving has pronounced the most magnificent residential avenue in the world. It was a park in nature; and for the most part the natural contours have been preserved, with many of the trees of the original forest. Along the bluff, which in places attains an elevation of 130 feet, runs Riverside Drive, one of the grandest and most beautiful urban drives in the world. It gives a succession of picturesque views of the Hudson and the Palisades, and is lined on the east with fine houses. The "Riverside Section" is one of the high-class residential districts. On the south side of 89th street is the home of Isaac L. Rice; on the north side that built by Mrs. Alfred Corning Clark, now Mrs. Bishop Potter; at 90th street, the home of John H. Matthews, the soda water manufacturer; 100th street, Peter Doelger, the brewer; 102d street, the house with a glass room on the second floor, Mrs. Bertha Foster, whose husband made a fortune from a patent glove hook; 108th street, S. G. Bayne, President of the Seaboard National Bank. The New York Orphan Asylum plot fronting the Drive, from 73d to 74th streets, was acquired in 1901 by Charles M. Schwab, President of the United States Steel Corporation, who paid for it \$860,000, and here Mr. Schwab has built at a reported cost of \$2,000,000 one of the most magnificent residences in America.

At 89th street is the Soldiers' and Sailors' Monument, to commemorate the citizens of New York who had part in the Civil War. The structure is modeled upon the choragic monuments of ancient Athens; it is a circular building of pure white marble, with a peristyle of twelve Corinthian columns, 35 feet high. It was provided by the city at a cost of \$250,000, and was dedicated in 1902.

A copy of Houdon's statue of Washington, a gift from the school children of the city, stands at 89th street. The boat house of Columbia is on the river bank at 115th street. Across the open fields at 116th street are seen the buildings of Columbia University and Barnard College, and shortly beyond we come to the ascent upon which rises the Tomb of General Grant. The spot is one of natural grandeur and beauty of surroundings. The bluff rises 130 feet above the river, and is clothed with great forest trees, good to look upon, and through the openings giving many lovely vistas. Below is the broad expanse of the Hudson, animated here and there with sail and steam; opposite are the green slopes of New Jersey, with the Palisades stretching away to the north until they soften in the distance and merge in the purple haze. The view look-



SOLDIERS' AND SAILORS' MONUMENT, RIVERSIDE DRIVE.

ing up the Hudson from Claremont is justly famous. It would have been difficult to find a grander site than this one on Riverside Drive for the monumental pile which New York has erected here to the memory of the great General.

This point of the Drive has retained the name of Claremont, from an old family mansion, which stands north of the Tomb, and is now the Claremont Inn restaurant. Beyond the Claremont slopes the east drive circles and returns on the west side of the Tomb. A steel viaduct one-third of a mile in length spanning Manhattan Valley provides for a northern extension of the Drive to a connection with the Harlem Speedway, which gives a continuous elevated boulevard for a distance of ten miles along the Hudson and the Harlem. Ultimately the Riverside Drive will be extended to connect with Boulevard Lafayette.



GRANT'S TOMB AT CLAREMONT—LOOKING UP THE HUDSON.

## Grant's Tomb.

GRANT'S TOMB is on Riverside Drive at 123d street. For routes see elsewhere. It is open daily, Sunday included, from 10. to 5. The monument occupies a commanding site overlooking the Hudson, and is itself a conspicuous object in the river views. It was designed by John H. Duncan, and is constructed of white granite from Maine, with white marble interior. The proportions are imposing. The square structure is 90 feet on the side and 72 feet in height; the circular cupola with Ionic columns is 70 feet in diameter, and the dome rises 150 feet from the ground. The apex of the monument is 280 feet above the river. From the plaza on the south side steps 70 feet wide ascend to the portico, which has double lines of Doric columns before the entrance, with its massive, bronze doors. Above the portico two sculptured figures by J. Massey Rhind, emblematic of Peace and War, flank a panel, on which are inscribed the words: LET US HAVE PEACE.\* The decorative scheme provides for bronze statues and groups on the portico, parapet and dome.

The interior plan is cruciform, 76 feet between the walls. The four great piers of the rotunda carry arches whose crowns are 50 feet from the floor; the circular gallery, supported by the arches, is 40 feet in diameter; the dome rises 105 feet above the floor. In the pendentives sculptured reliefs by Rhind symbolize Youth, Military Life, Civil Life and Death. In small rooms surrounding the rotunda stands of battle flags will lend a touch of color. The hush of the vast chamber, the mellowed light and the simplicity and dignity of the architectural plan and details combine to give solemnity to the place.

Through a circular opening in the floor the sarcophagus is seen in the crypt directly beneath the center of the dome. It is of polished red porphyry from Montello, Wis., and is supported upon a pedestal of granite from Quincy, Mass. Upon the lid is the name *Ulysses S. Grant*. The companion sarcophagus, a counterpart in material and design, was here provided in compliance with an expressed wish of General Grant that Mrs. Grant should lie by his side.

General Grant died at Mount McGregor, July 23, 1885. The remains lay in state in the New York City Hall, and were viewed by 300,000 people before being conveyed to the temporary tomb at Riverside. The funeral was the grandest pageant New York has seen. The procession was eight miles in length, and it was estimated that an assemblage of a million people lined the route.

The Tomb was built with a fund raised by the Grant Monument Association; there were 90,000 contributors, and the fund with accrued interest

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\*This was the concluding sentence of General Grant's letter of May 29, 1868, accepting the nomination for the Presidency. It was the expression of his earnest desire for reconciliation between the North and the South. The historic phrase was well chosen for perpetuation here. The Civil War was a conflict between brothers; its termination meant the restoration of their union. It is fitting, then, that this monument to the General, who commanded the victorious Union armies, should have inscribed upon it not a record of his triumphs over the enemy, but the sentiment which he himself uttered, significant of the end for which the battle had been fought—the "peace" of reconciled and reunited brothers—a peace the realization of which has made Grant's achievements and fame the heritage of a common country.



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GRANT'S TOMB.

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aggregated \$600,000. The cornerstone was laid by President Harrison, April 27, 1892. Sealed in it were copies of the Declaration of Independence, Constitution of the United States and Articles of Confederation; a Bible, the "Memoirs" of General Grant, an American flag, badges of the Grand Army of the Republic and the Loyal Legion, and eleven medals struck in United States mints in commemoration of events in General Grant's life. On April 27, 1897, the seventy-fifth anniversary of General Grant's birth, the monument was dedicated with imposing ceremonies, a military, naval and civic parade in which 50,000 men were in line, an address by President

McKinley, and an oration by Gen. Horace Porter, President of the Grant Monument Association.

Among the earliest contributors to the monument fund had been the Chinese statesman, Li Hung Chang, between whom and General Grant a friendship had existed since their meeting in China during the General's trip around the world. Every year after General Grant's death Li Hung Chang had sent to the Chinese Minister at Washington a wreath to be placed at the tomb. When Li was in the United States in 1896 he visited the temporary tomb at Riverside and laid upon the sarcophagus a wreath of smilax, laurel and orchids. The following year he sent a ginkgo tree, to be planted here; it is on the north side of the Tomb, and the bronze tablet records in Chinese and English texts:\*

This tree is planted at the side of the tomb of General U. S. Grant, ex-President of the United States of America, for the purpose of commemorating his greatness, by Li Hung Chang, Guardian of the Prince, Grand Secretary of State, Earl of the First Order Yang Hu, Envoy Extraordinary and Minister Plenipotentiary of China, Vice President of the Board of Censors. Kwang Hsu, 23rd year, 4th moon, May, 1897.

Near Grant's Tomb, on the edge of the bluff, is a little monument marking the grave of "an amiable child." The inscriptions have been blurred by the passing of a hundred years, but we may read them still:

Erected to the memory of an amiable child, St. Claire Pollock, died 15 July, 1797, in the 5 year of his age.

Man that is born of a woman is of few years and full of trouble. He cometh forth like a flower and is cut down; he fleeth also as a shadow and continueth not.

At the time referred to this was called Strawberry Hill, and was the country home of George Pollock, a New York merchant. Shortly thereafter Mr. Pollock failed in business, was forced to sell his Strawberry Hill property, and went to England. In a letter which he wrote thence to Mrs. Gulian C. Verplanck, under date of Jan. 18, 1800, we have this record of the child's grave:

There is a small enclosure near your boundary fence within which lie the remains of a favorite child, covered by a marble monument. . . . The surrounding ground will fall into the hands of I know not whom, whose prejudice or better taste may remove the monument and lay the enclosure open. You will confer a peculiar and interesting favor upon me by allowing me to convey the enclosure to you, so that you will consider it a part of your own estate, keeping it, however, always enclosed and sacred. There is a white marble funeral urn prepared to place on the monument which will not lessen its beauty. I have long considered those grounds as of my own creation having selected them when wild, and brought the place to its present form. Having so long and so delightfully resided there, I feel an interest in it that I cannot get rid of but with time.

It is an extremely curious and interesting circumstance that the little grave, which was in 1800 the subject of a father's solicitude, should have endured through the vicissitudes of a hundred years, and been preserved amid the changes which have converted the remote country seat of Strawberry Hill into the Riverside Park of to-day—the spot of isolated seclusion into a place of thronging thousands. More suggestive still is that chance of time which has brought into juxtaposition here on Riverside Drive the magnificent Tomb of the great General—a nation's shrine, and the humble grave of "an amiable child," who died more than a century ago "in the 5 year of his age."

\*With the ginkgo or maidenhair (*Salisburia adiantifolia*) was planted as a companion tree a Chinese cork tree (*Phellodendron amurense*).



THE LOW MEMORIAL LIBRARY.

# Morningside Heights.

COLUMBIA UNIVERSITY is on Morningside Heights, between Broadway and Amsterdam avenue, 116th to 120th street.

PRESIDENT SETH LOW of Columbia University called the Morningside Heights the "Acropolis of the New World"; and to make good the name has crowned the plateau with the Low Memorial Library, pure Greek in design and with Pallas Athene at the threshold. The Library was given by President Low as a memorial of his father, Abiel Abbott Low, a citizen of Brooklyn and merchant of New York. The Library fronts on 116th street and is approached by the South Court, which is the principal entrance to the University grounds. The court is 350 by 130 feet, and consists of a paved esplanade, with granite wall and balustrade on three sides, and great Italian stone vases, fountains, flowers and shrubs, and broad steps leading up to the Library grade, 10 feet above the street. It is in the Italian style, and is an architectural feature unique in America. The two Irish yews, one on each side of the stairway, were brought to America more than a century ago, and were transplanted here from the old college site in 49th street. The flag standard was presented by Lafayette Post, No. 140, G. A. R. The Library building, of Indiana limestone on a granite base, cost \$1,500,000, and is considered one of the purest examples of classical Greek architecture in America. The plan is that of a Maltese cross, the central feature being the rotunda, vaulted by the immense dome. A panel above the portico contains the record of Columbia's past:

*King's College, founded in the Province of New York by royal charter in the reign of George II. Perpetuated as Columbia College by the people of the State of New York, when they became free and independent; maintained and cherished from generation to generation for the advancement of the public good and the glory of Almighty God.*

In the Library is treasured the old iron crown that once formed the finial of King's College. With its 285,000 volumes the Library ranks fourth in value of book collections in this country. The reading room is open to the public daily and at night.

The group of buildings of which the Library is the center will number fifteen. Those completed are the Engineering Building, Earl, Havemeyer, Schermerhorn and Fayerweather Halls, and the first story of University Hall, which when completed will contain a gymnasium, a theater and a dining hall. The University grounds of eighteen acres cost \$2,000,000. The Campus, at the north end of the grounds, with its groves of oaks and chestnuts, is surrounded with a massive iron fence; this has on the Broadway side a bronze gate, which is a memorial of Herbert Mapes ('90 Arts and '92 Mines), who shortly after graduation sacrificed his life in an endeavor to rescue two girls from death by drowning.

Columbia occupies historic ground. Embedded in the masonry of the Engineering Building on the Broadway side is a bronze tablet erected by the Sons of the Revolution—

*To commemorate the Battle of Harlem Heights, won by Washington's troops on this site, September 16, 1776.*

The relief pictures the charge of the Rangers and riflemen under Major Andrew Leitch, of Virginia, and Colonel Thomas Knowlton, of Connecti-

cut. Leitch is represented as fallen, and Knowlton with waving sword encouraging his men. Both were mortally wounded in the charge, Knowlton bequeathing to us his dying declaration, "I do not value my life if we but get the day." In the main battle which followed, on the plateau which lies to the west, the Americans did "get the day" in the face of superior numbers, and won a victory which inspired lasting courage and confidence in the Patriot army.

Across Broadway from Columbia is Barnard College, for women, the three halls—Fisk, Milbank and Brinkerhoff—forming an attractive quadrangle on 119th street. The College took its name from Dr. Charles Barnard, a former President of Columbia; it is a department of the University. Hamilton Court, a dormitory for Columbia students, with rooms for 1,000, is on Amsterdam avenue northeast of the University grounds. The Columbia Boat House on the Hudson at the foot of 115th St. was given by Edwin Gould, a graduate of 1888. The athletic field is at Williamsbridge. The College of Physicians and Surgeons, a department of Columbia, is on West 59th street.

TEACHERS COLLEGE, opposite Columbia, at 120th street, is for the training of teachers. It was founded in 1886 by Miss Grace Dodge, and is now a part of Columbia University. The Horace Mann School is a large private school conducted in connection with the College. Visitors are welcome from Monday to Friday inclusive, in the College from 9 to 5, and in the School from 9 to 1. The Kindergarten hours for visitors are 9 to 1 on Tuesday and Thursday. Visitors from a distance will be received at other times.



HOME OF CHARLES M. SCHWAB—RIVERSIDE DRIVE.





CATHEDRAL OF ST. JOHN THE DIVINE.

From the original architects' drawing. Courtesy of Heins & La Farge.

THE CATHEDRAL OF ST. JOHN THE DIVINE (Protestant Episcopal) is building on Cathedral Heights, a name which has been given to the southern end of Morningside Heights, between Morningside Park and Amsterdam avenue. The site, which embraces three city blocks, from 110th to 113th streets, cost \$850,000. The cornerstone was laid in 1892; the Belmont Chapel has been finished, and the whole structure will be built in from forty to fifty years, at an estimated cost of \$6,000,000. The architects are Heins & La Farge.

The Cathedral will face the west. The exterior length will be 520 feet, width of front 172 feet, across the transepts 290 feet. Of the seven towers, the four on the sides will be 158 feet, the two in front 284 feet, and the central tower will rise 445 feet from floor to top of cross. The nave will be 180 feet long, the chancel vault 115 feet high. Thus it is seen that the Cathedral will surpass any ecclesiastical edifice in America, and in its dignity of design, grandeur of proportions and superb situation, will take rank with the great cathedrals of the Old World.

At the suggestion of Bishop Potter, there will be surrounding the Choir seven Chapels of Tongues, in which Sabbath services will be held in seven different languages. The German Chapel will be the first one built.

A feature of the Choir will be the eight pillars surrounding the three



ST. LUKE'S HOSPITAL.

PHOTO COPYRIGHT, 1906, BY LOEFFLER, N. Y.

sides of the altar; these will be mammoth monoliths of polished Maine granite, each one 54 feet 6 inches high and 6 feet in diameter, and weighing 120 tons. These are building stones surpassed only by the 60-foot columns in the Cathedral of St. Isaac in St. Petersburg. The cost of the eight pillars in position will be \$200,000.

The Crypt, which was quarried out of the solid rock, has been completed, and services are held in it on Sunday. The Crypt is open to visitors on Tuesdays, Thursdays and Saturdays from 4 to 6 P. M. For visits at other times parties of five or more may arrange with the sexton, C. F. Barnard, at 110th street and Amsterdam avenue. There is no admission fee at any time. The Crypt contains the Tiffany Chapel, which attracted so much attention at the World's Fair at Chicago. On the walls are hung two of the eight Barberini tapestries which will be used for the mural adornment of the completed Cathedral. They picture "Scenes from the Life of Christ." The two in the Crypt are "The Visit of the Wise Men" and "The Resurrection." These tapestries were among the weaves of the celebrated Papal tapestry manufactory, founded by Cardinal Barberini at Rome in 1633, under patronage of Pope Urban VIII. They were intended

for the Barberini Palace, and remained in the Barberini family until, a few years ago, the Princess Barberini was induced to sell them to provide a dowry for a daughter. They were purchased for \$75,000 by Mrs. Elizabeth U. Coles, and by her were bequeathed to the Cathedral.

Opposite the Cathedral grounds on 113th street is ST. LUKE'S HOSPITAL, Protestant Episcopal, one of the noble institutions of the city.

## The Harlem River and Beyond.

THE HARLEM RIVER, seven miles long, separates Manhattan Island from the mainland. It connects the Hudson with the East River and Long Island Sound, and Congress has made it a ship canal for approach to the Sound without going through Hell Gate. For much of its course it flows through a picturesque valley, and the natural attractions, together with the great bridges which span the river, make it a popular resort. All the points here named are on the west side of the city.

THE VIADUCT at 155th street, four-fifths mile long, which connects Washington Heights, by way of the Central Bridge, with Jerome avenue was built at a cost of \$2,000,000, and ranks as one of the greatest of the engineering works of its class. Below the Viaduct, on Eighth avenue, are the New York ball grounds. On the crest of Washington Heights, north of the Viaduct, is seen the Jumel Mansion.

THE JUMEL MANSION, a fine example of Colonial architecture, at 160th Street near Amsterdam Avenue, is the most famous historic house on Manhattan Island. It was built in 1763 by Roger Morris, the husband of that Mary Philipse, for whose hand the young Virginia Colonel, George Washington, is said to have been an unsuccessful suitor. When the Revolutionary War began, Roger Morris, who had resigned a Lieutenant-Colonelcy in the British Army and who was then a member of the King's Council for the Colonies, fled the country, taking ship for England in May, 1775. Mrs. Morris remained in possession of the Mansion and of her town house at the corner of Stone Street and White Hall. General Washington took the Mansion for his headquarters on his retreat from New York and occupied it for thirty-six days. The great salon in the extension was his Council Chamber and the rear room above was his bedroom. The house fell into the hands of the British with the capture of Fort Washington and was the headquarters of General Sir Henry Clinton in the summer of 1777, and of Lieut.-Gen. Baron von Knyphausen in 1778. After the war it was a tavern on the Albany stage road, the first stopping place out of New York, where the first change of horses was made. The house was then known as Calumet Hall. It was a farm house in 1790, when General Washington gave a dinner in the old house to his Cabinet officers and their ladies. Among his guests were Alexander Hamilton and Mrs. Hamilton, John Adams and Abigail Adams, his wife, General and Mrs. Knox, Thomas Jefferson and Mrs. Tobias Lear. The estate, comprising the Mansion and thirty-six acres of land, were bought in 1810 by Stephen Jumel, a rich French merchant, from Leonard Parkinson, for a little less than \$10,000. M. Jumel was an ardent admirer of Washington, and he devoted his money and his energy to restoring the house to what it had been in Washing



THE JUMEL MANSION.

ton's time. He had the old green Colonial paper reproduced in France and restored to the walls of the Council Chamber, where it hung altogether for 120 years. In 1815 he went to France in his own ship, the "Eliza," named after his wife, who accompanied him, with the purpose of bringing back Napoleon to the house that had sheltered Washington. The Emperor was unable to accept the hospitality of M. Jumel, but he gave to the Jumels his traveling carriage and his campaigning trunk. The Egyptian Cyprus trees, now standing at the corner of St. Nicholas Avenue and 159th Street, which had just been given to Napoleon by the Khedive of Egypt, were sent to America by M. Jumel in 1815. After the death of her husband, Madame Jumel married Aaron Burr, but soon divorced him. She was a famous historical character, who used to drive in a coach and four with postillions. She entertained such famous guests as Lafayette, Louis Napoleon, Joseph Bonaparte and Jerome Bonaparte. She died in 1865. The house is owned by the city, and with the grounds is included in the park system. It is in the care of the Washington Headquarters' Association of the Daughters of the American Revolution and contains a museum of Revolutionary relics. It is open to visitors on every day in the year from 9 o'clock A. M. to 5 P. M. The nearest station on the Subway is at 156th Street and Broadway, and by the Elevated at 155th Street.

HIGH BRIDGE, at West 175th street, carries across the Harlem the original Croton aqueduct, which brings the city water from Croton River and Lake in Westchester county. The bridge is 1,460 feet in length; the crown of the highest of the fourteen arches is 116 feet above the river. The bridge footway affords fine views, and from below the arches gives many pleasing vistas. At the Manhattan end is the water tower shown in our illustra-



WASHINGTON BRIDGE.

tion, and back of this is a high-service reservoir; it is worth while climbing to the top for the view. The grounds adjacent constitute the High Bridge Park.

The original Croton waterworks were completed in 1842; the aqueduct is thirty miles long, and has a flowing capacity of 90,000,000 gallons daily. In 1890 a second aqueduct was opened, which extends from Croton Lake to 135th street, a distance of thirty and one-half miles, and has a capacity of 290,000,000 gallons in twenty-four hours. The average depth of the tunnel under ground is 170 feet, in some places reaching 350 feet. It goes under the Harlem through solid rock 307 feet below the bed of the river, and then rises 400 feet in a perpendicular shaft at the point where the stone water station is seen between High Bridge and Washington Bridge. The aqueduct is the largest tunnel in the world; five years were spent in building it, and the cost was nearly \$20,000,000. The average daily consumption of water in Manhattan and the Bronx is about 251,000,000 gallons; the estimated supply available when new dams now building shall be completed will be 280,000,000. Brooklyn gets its water from Long Island.

The SPEEDWAY (Harlem River Driveway) is a road on the west bank of the Harlem, built by the city at a cost of nearly \$3,000,000, for the special use of drivers of fast horses. It is four and one-quarter miles in length, beginning at 155th street and extending north to Dykeman street, where connection is made with the extension of Riverside Drive. The Speedway races on pleasant afternoons attract thousands of spectators. For route see Speedway in general list of routes.

The WASHINGTON BRIDGE, just north of High Bridge, at West 181st street, is an imposing structure of steel, iron and granite, in size and grandeur of proportions second only to the Brooklyn Bridge. It is 2,384 feet in length, and 80 feet wide; the two central arches have a span of 510 feet each, and their crowns are 135 feet above the river. The cost was nearly \$2,700,000. Bordering the east approach are the grounds of the Ogden estate. The river slope has been made a public park. On the east bank of the river are the tracks of the New York Central, and New York & Putnam roads; on the west side is the Speedway. The view to the north is toward Kingsbridge. On the left are Washington Heights, and Fort George, named

from a Revolutionary redoubt and now given over to beer saloons. The Isabella Heimath, on the crest of the hill near Fort George, is a home for old men and women; it was given in memory of Anna Ottendorfer by her husband, Oswald Ottendorfer, founder of the *Staats-Zeitung*. On the east side of the river are Morris Heights and University Heights, where may be seen the dome of the University Library. Beyond is the tower of the Webb Academy and Home for Shipbuilders, founded at a cost of \$2,000,000 by the New York shipbuilder, William H. Webb.

THE HALL OF FAME FOR GREAT AMERICANS is at University Heights, and is reached by the Sixth avenue elevated to 155th street, thence N. Y. & Putnam R. R. to Morris Heights station. The Hall, which is one of the buildings enclosing the campus of the New York University, is a granite colonnade 500 feet in length, built about the Library. It contains 150 panels, in which will be set bronze tablets for the names of 150 great Americans. The selection of the subjects to be honored is entrusted to a committee of 100 members, made up of college presidents, educators, professors of history, scientists, publicists, editors, authors and chief justices, the selection finally to be approved by the New York University Senate. Only persons born in the United States and deceased at least ten years are eligible. Twenty-nine names were chosen in 1900; eleven others were selected in 1905, and five will be added every fifth year, until in the year 2,000 the roll of 150 shall be complete. With each individual's name is inscribed a quotation from his speeches or writings; and in the Museum of the Hall of Fame, portraits and other memorials will be preserved. A



THE HALL OF FAME.

Hall of Fame for women was added in 1905. The names selected in 1900 and 190 are: Statesmen—Washington, John Adams, John Quincy Adams, Franklin, Jefferson, Hamilton, Madison, Clay, Webster, Lincoln Jurists—Marshall, Kent, Story. Soldiers—John Paul Jones, Grant, Sherman, Farragut, Robert E. Lee. Students—Fulton, Whitney, Morse, Audubon, Gray, Agassiz. Teachers and Preachers—Edwards, Channing, Mann, Beecher. Authors—Irving, Hawthorne, Emerson, Longfellow, Lowell, Whittier. Septimi (a seventh class)—Gilbert, Stuart, Cooper, Peabody. Women—Mary Lyon, Emma Willard, Maria Mitchell. The Hall of Fame was a gift to the New York University from Miss Helen Gould. The original sum given for the purpose was \$100,000, but it is estimated that the completed edifice will have cost \$250,000.

## Bronx Park.

For route see general list of routes elsewhere.

BRONX PARK lies on both sides of the Bronx River, between Williams-bridge and West Farms. The river, which took its name from Jonas Broncks, one of the early Dutch proprietors, rises near the Connecticut line, and flows into Long Island Sound. It is a river in name only, and one only needs to look upon the narrow and shallow stream to appreciate the humor of the command sent by the British authorities to Lord Admiral Howe, to "send a couple of frigates up the Bronx River to protect our forces and fire into the enemy whenever seen."

The river as we see it in the Park is a picturesque stream flowing between rocky dells and through peaceful reaches, and presenting many charming bits of scenery. It was resorted to by artists and pictured on many a canvas long before the conversion of the territory into a park revealed its loveliness to the public eye. As with other recently acquired parks which have absorbed private estates, Bronx Park retains relics of a former occupancy. On the river slope in one of the most charming glens is the Lorillard mansion, which was built about 1855 by Pierre Lorillard, and is now used for park and police purposes. On the opposite side of the stream below the bridge is the site of the old Lorillard snuff mill, whose wheels turned by the Bronx waterpower ground out in snuff the Lorillard fortune. Appropriately enough, the Botanical Garden gardeners now grow near the old mill specimens of the several varieties of tobacco. An interesting natural feature of the Park is the Rocking Stone. This is a granite boulder deposited in the glacial epoch, and poised so perfectly upon a granite pedestal that the human arm may cause it to rock in an arc of about 2 inches. The stone is 7 feet high, 10 feet broad and 8 feet through, having an estimated weight of 30 tons. It is in the Zoological Park. Of the 662 acres comprised in the Park area, 250 have been given to a botanical garden, and 261 to a zoological park. Both institutions are corporations, managed by trustees and occupying their sites by an arrangement with the city.

THE NEW YORK BOTANICAL GARDEN, in Bronx Park near the Bedford Park Station of the Harlem Railroad, is open daily, Sunday included, from 9 to 5; the Museum from 9:30 to 5. Admission is free. The Museum contains collections of Economic Botany, showing vegetable products, processes of manufacture and uses to which put, as various fibres, wood

made into paper, sugar cane into refined sugar, chocolate, cork, cottonseed wines, cereals, turpentine, etc. The collections of Scientific Botany include the famous Torrey Herbarium deposited by Columbia University and valued at \$175 000. The conservatories contain tens of thousands of growing plants, shrubs and trees, gathered from all quarters of the globe, many rare and costly, such as the palms given by Miss Helen Gould and the wonderfully great anthurium given by Mrs. F. L. Ames, of North Easton, Mass. The outdoor beds and plantations show many family groups of plants, flowers, shrubs and trees; and there are miles of walks with flower borders. In value and completeness the Garden will rival the Kew Gardens of London and the Jardin des Plantes of Paris.

The NEW YORK ZOOLOGICAL PARK has an ideal site in Bronx Park, and is in plan and extent unequalled by any institution of its class in the world. The outdoor ranges for mammals, the reptile house and the vast flying cage for birds have been prepared with a view to approximating as closely as possible the natural conditions of life of the occupants, and the very successful way in which this has been accomplished enables us to see the animals as they are in nature. The Society's Official Guide may be procured at the entrance. There is a restaurant on the grounds.

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## Van Cortlandt Park.

VAN CORTLANDT PARK, at the extreme north end of the city, comprises in its diversified area a high ridge which carries the Croton aqueduct, a wide level plain which is a parade ground of the National Guard, and a lake resorted to in winter by skaters and players of the Scotch game of curling; then there are golf links, ball grounds, and, as the chief thing of interest, the Van Cortlandt Mansion. The house is an interesting example of Dutch architecture. It was built by Frederick Van Cortlandt in 1748; and the thick rubble stone walls are as solid to-day as a century and a half ago. Near by is the old saw and grist mill. A row of horse chestnuts is reputed to be 175 years old. In 1896 the house was given by the Park Commission into the custody of the Colonial Dames of the State of New York, by whom it is maintained as a public museum. It is open daily, 10 to 6 in summer, 10 to 5 in winter; 2 to 6 on Sunday. Admission 25 cents on Thursdays; on other days free. The interior has an old-fashioned air, but it tells all through the story of substantial means and generous living. There are huge fireplaces faced with scriptural tiles, deep window seats, a generous wine closet in the wall, a big Dutch oven in the kitchen, and a cellar with massive hand-hewn beams of cedar and cypress, and 3-foot walls loop-holed for muskets. Washington made his headquarters here on his way to the entry of New York in 1783, and the Washington Room is now the museum, containing many Colonial and Revolutionary mementoes, among them the four-post bedstead on which Washington slept. Altogether, the Van Cortlandt House is the best relic New York has of the old regime, and it is a charming place to visit.



## The Subway.

MANHATTAN ISLAND is long and narrow, with the business district in the lower parts of the city and the homes in the upper part. This presents a most difficult transportation problem. Morning and evening the human flood sets south and north, and the surface and elevated lines are congested. The solution of the problem is to provide underground rapid transit systems. Plans for the first underground road were adopted in 1899, and the contract for building was awarded to John B. McDonald, on his bid of \$35,000,000, reputed to be the largest individual contract ever let. The city paid this sum for the construction, and leased the road to the contractor for fifty years, under an arrangement by which at the expiration of that term the city will have received back the money paid for the road, and may then take over the equipment at a price fixed by arbitration. The work of construction was begun in 1900, and the road was in operation in 1904.

The Rapid Transit Railroad extends from the Battery north to Spuyten Duyvil Creek on the west, and Bronx Park on the east. Ultimately, by connection with the Manhattan-Brooklyn Tunnel the rapid transit system will extend from Brooklyn to the Bronx. Beginning at the Battery the road follows Broadway to Park Row, thence up Park Row, with a loop in City Hall Park; Lafayette Street (Elm Street), Fourth Avenue, Park Avenue. Forty-second Street, Broadway to 169th Street, West End Ave-



THE FOUR-TRACK SYSTEM AT SPRING STREET.

Photo by P. P. Pullis.

nue to Sherman's Creek, Ellwood Avenue to Inwood Street, and Broadway to 230th Street, Kingsbridge. At 104th Street the East Side Line diverges to Lenox Avenue at 110th Street, then runs up Lenox Avenue, under the Harlem River, and through 149th Street, Westchester Avenue, Southern Boulevard and Boston Road to Bronx Park.

The Subway is rectangular, being 25 feet wide for the two-track sections, 50 feet wide for the four-track sections, and 13 feet high throughout. It has a concrete bed and a steel frame construction, as shown in the illustration on page 125. Throughout most of the length the road was excavated from the surface. A trench was dug, the bottom was lined with a concrete flooring; then a rectangular framework of steel beams was erected, with concrete walls and roof; and on the outside were spread layers of asphalt and roofing felt. The Subway is thus for the most part a covered trench with the roof near the surface, and the stairs leading to the station platforms do not have longer flights than those of the elevated roads. On Broadway, from Sixtieth to 104th Streets, the Subway is lighted by skylights in the center of the street. The tunneling is principally in the section under Central Park (at Columbus Avenue and 104th Street 80 feet below the surface), and in the Fort Washington section, where the rock tunnel through the hill of gneiss along Broadway and Eleventh Avenue, from 158th Street to a point near Fort George, is two miles long, being next to the Hoosac Tunnel the longest one in the United States. At 125th Street the West Side Line emerges and crosses Manhattan Valley on a viaduct to 135th Street, where it enters a tunnel, and at 190th Street is more than 100 feet below the surface. At 169th and



SUBWAY ENTRANCE KIOSK IN CITY HALL PARK.



CITY HALL STATION.

181st Streets the stations are hollowed out of the solid rock 110 feet underground, and are reached by elevators. The tracks are carried under the Harlem River on two steel cylinder tubes encased in concrete.

The motive power is electricity (third-rail system). The running time from City Hall Park to Ninety-sixth Street is 13 minutes for express trains, and 21 minutes for local trains.

With a total length of 21 miles, New York's \$35,000,000 tunnel is the longest railroad tunnel in the world. Its construction was one of the great engineering enterprises of the twentieth century. The figures of the excavation and the construction are prodigious. There were 3,212,000 cubic yards of material to be taken out—1,900,000 of earth and 1,312,000 of rock. The construction called for 65,000 tons of steel, 8,000 tons of cast iron, 551,000 cubic yards of concrete, 910,000 square yards of waterproofing for making the Subway absolutely dry.

The largest stations are those at Brooklyn Bridge, Union Square at Fourteenth Street, and 102d Street. The stations are lined with tile, and a system of distinctive architecture and color schemes has been employed, so that a station may be known by its own particular wall colors.

At Thirty-fourth Street and Park Avenue is one of the most remarkable street intersection corners in the world. On the surface run the Thirty-fourth Street cars. One flight down are the Madison Avenue cars; two flights down the Rapid Transit Subway; and three flights down the Pennsylvania Railroad Tunnel.

# Tunnels and Terminals.

## Manhattan—Brooklyn.

1. The Manhattan-Brooklyn Tunnel is an extension of the Rapid Transit Railroad subway system under the East River to the foot of Joralemon street; thence to Fulton street and Flatbush avenue and to the junction of Flatbush and Atlantic avenues, where is the station of the Long Island Railroad. The tunnel was opened in January, 1908, to the Borough Hall station. Under the river the construction consists of two cast-iron tubes, inside diameter 15 feet 6 inches, length 6,790 feet. Trains pass to Brooklyn through the south tube and return through the north tube. The grade is 3.1 per 100 feet, the descent and ascent of the train being scarcely perceptible. The tunnel is everywhere below water level, until it rises at a point 700 feet before reaching the Borough Hall station. It passes through rock (two stretches of 2,700 feet and 400 feet) and sand, clay and gravel formations. The lowest point reached by the tunnel is 94 feet below mean high water. Certain portions which pass through sand are given added strength by concrete piles sunk to bedrock, at depths varying from 5 to 75 feet. The motive power is electricity, by the third-rail system. The tunnel was constructed by the builders of the Rapid Transit Railroad, whose bid for the tunnel and terminals was \$3,000,000. The actual cost exceeded \$10,000,000. The tunnel will be operated by the constructing company for a term of thirty-five years, when it is to revert to the city, under conditions similar to those which control in the Rapid Transit Railroad contract.

## New York—New Jersey.

2. The McAdoo Tunnels under the North River. There are two pairs of these connected by the Jersey City subway, the Morton street tubes to 15th street, Jersey City, and the Cortlandt street tubes to Montgomery street, Jersey City. The Morton street line extends under Greenwich and Christopher streets to Sixth avenue, and under the avenue to the terminal at 33d street and Sixth avenue. There are stations at Christopher and Greenwich streets, where connection is made with the Ninth Avenue Elevated; Christopher street and Sixth avenue, with connection with the Sixth Avenue Elevated; and at Fourteenth, Nineteenth, Twenty-third, Twenty-eighth and Thirty-third streets.

The Cortlandt street tubes have their outlet in the vast Terminal Buildings on Church street, extending from Cortlandt to Fulton; and there is connection also with the Subway at Fulton street.

In Jersey City the center of the system is the terminal station, hewn out of the solid rock, 85 feet below the Pennsylvania Railroad train shed, and reached from the Pennsylvania terminal by elevators. Two branches extend west, rising to the surface, for electric cars from Manhattan to Newark and other New Jersey points; and two other lines run north to the Lackawanna station; and connection is afforded also with the Erie Railroad.

The tunnels are tubes constructed of steel rings overlaid with concrete. In each tunnel there is a separate tube for each track; ventilation is secured by the action of the train which forces the air ahead of it. The tubes are 15 feet in interior diameter. They lie about 30 feet apart

and are from 60 to 90 feet below the surface of the Hudson, the depth of earth between the tunnel and the water ranging from 15 to 40 feet. The deepest part is on the New York side.

3. The Belmont Tunnels from the foot of East 42d street to Long Island City, the two tubes there looping and connecting with surface lines in Queens County.

4. The Pennsylvania Railroad tunnels under the Hudson River; and their connections, the Long Island Railroad tunnels under the East River, forming parts of the great Pennsylvania terminal which is described on page 146.

## The Queensboro Bridge.

The Blackwell's Island Bridge extends across the East River from East Fifty-ninth street, in the Borough of Manhattan, to Ravenswood, in the Borough of Queens, and is supported by two piers rising from Blackwell's Island. In weight and carrying capacity it is the greatest cantilever bridge in the world. The length of the bridge proper is 3,724 feet 6 inches; the entire length, including the approaches, is 8,231 feet. The Manhattan approach, built chiefly of masonry, 1,051 feet in length, extends to a pier on the river edge. Here the truss construction begins with the shore arm, 470 feet in length, of the westerly cantilever. The river span west of the island consists of two cantilever arms, each 591 feet in length, making a total westerly river span of 1,182 feet, dimensions exceeded only by the other New York structures, the Brooklyn Bridge with a span of 1,595 feet, the Williamsburg Bridge, 1,600 feet, and Scotland's great bridge across the Frith of Forth, 1,710 feet. The span between the two piers on Blackwell's Island is 630 feet; the river span east of the island is 984 feet; the shore arm of the easterly cantilever is 459 feet; the Long Island approach is 3,455 feet. The superstructure is carried on masonry towers which are 185 feet in height above the bottom chord. The clear height of the bridge above mean high water is 135 feet. The carrying capacity is enormous. There are two floors, the lower one 86 feet wide between railings, the upper one 67 feet. The lower floor carries a roadway 56 feet wide for street and vehicular traffic, and having two trolley tracks; and two other trolley tracks are carried on extensions of the floor beams. On the upper floor is provision for four elevated tracks and two 13-foot sidewalks. The sustaining strength of the bridge has been calculated for the upbearing of 250 rapid transit cars carrying 30,000 passengers, 300 trolley cars with 30,000 passengers, a congested traffic on the promenades of 55,000 persons, and on the roadway of 100,000—a total of 215,000. The bridge was designed by Gustav Lindenthal. Its cost was \$20,000,000.

## The World Dome.

THE PULITZER (OR WORLD) BUILDING affords from the lantern of the dome the best downtown view accessible by the public. The building itself is notable. It has twenty-two stories and an extreme height of 375½ feet. The pressroom in the basement is open to visitors. The presses have a capacity for printing, folding and counting 672,000 eight-page papers per hour.

The tower is open from 8:30 A. M. to 6 P. M. An admission fee of 5 cents goes to a charitable fund. The view is one long to be remembered. In the EAST are the Brooklyn Bridge, East River, Brooklyn and the hills of Long Island. The Navy Yard (north of the Bridge) may be distinguished by the receiving ship, which looks like a huge yellow Noah's Ark. Beyond, stretching its mighty span across the East River, is the new bridge; between its towers is seen one of the Sugar Trust's refineries. To the right of the Brooklyn Bridge the tower on the horizon is the Brooklyn waterworks; to its right are the wooded heights of Prospect Park, and further to the right, Greenwood Cemetery. In that direction lies the ocean.

SOUTH is Governor's Island with the circular Castle Williams fronting the Bay. In the distance beyond the island are the Narrows, the opening between Long Island and Staten Island, through which New York's commerce passes to the Lower Bay on its way to sea. The high land to the right of the Narrows is Staten Island. The Statue of Liberty is hidden from view by the Park Row Building.

WEST is the North or Hudson River, with New Jersey beyond, Jersey City in the foreground and the Orange Mountains in the distance. The huge depot of the Pennsylvania Railroad is a conspicuous landmark. North of Jersey City are Hoboken, Weehawken and the Palisades of the Hudson.

NORTH, stretching away as far as the eye can reach, the city lies spread out in a confused and bewildering expanse of street chasms, walls, roofs, chimneys, towers and steeples. We may note some of the landmarks: The immense building with the clock-tower is the New York Life; to the right of its tower is the Mills Hotel; the gilded dome with the flag is Siegel-Cooper's; in line with the east end of the New York Life is the red pile of the Waldorf-Astoria; beyond and to the right of this rise the white spires of St. Patrick's Cathedral. This side of the New York Life the highest buildings are the Central Bank, the Dun (white marble with rounded corners) and the Broadway Chambers, with the lions' heads under the cornice. Across the park are the Home Life (white with red peaked roof) and the Postal Telegraph. The distant red building in line with the Dun is the U. S. Public Stores; on the heights beyond it is Weehawken. On the Hoboken heights in line with the Broadway Chambers is the Monastery of the Passionist Fathers.

Immediately below us on the north is the Brooklyn Bridge entrance; and the elevated railroad winds its course to the Bowery, which begins just there at the curve where the road disappears from view. Extending straight north is Centre street; beyond the shot-tower is the new City

Prison site of the old Tombs. On the west below is City Hall Park with the City Hall and County Court House. On the south are the Tribune, American Tract Society, Times and Potter buildings and Post Office, and beyond is St. Paul's Chapel, diminutive enough from here. The Park Row Building still looms above us even at this height.

## Here and There in New York.

GREATER NEW YORK comprises the five Boroughs of Manhattan, Bronx, Brooklyn, Queens and Richmond. The Borough of Manhattan includes Manhattan Island and Governor's, Ellis, Bedloe's, Blackwell's, Ward's, Randall's and Riker islands. The Borough of the Bronx comprises all that portion between the Harlem and Long Island Sound. The Borough of Brooklyn includes all of Kings county. The Borough of Queens includes all the annexed district lying in Queens county. The Borough of Richmond includes all of Staten Island.

THE POPULATION by the census of 1900 was, for the several Boroughs: Manhattan—1,850,093. Bronx—200,507. Brooklyn—1,166,582. Queens—152,999. Richmond—67,021. Total—3,437,202.

By Federal Census estimate of 1906 the population was 4,113,043, an increase over 1900 of 675,841. Estimated population 1908, in excess of 4,250,000.

THE BOWERY extends from Chatham Square north to Cooper Union, where Third and Fourth avenues diverge. In the old Dutch days it was the Bouwerie Lane between the bouweries or farms; and later it became the Boston Post Road; a mile-stone at Rivington street still marks one mile from the old City Hall in Wall street. Almost as remote as the Dutch farmers who gave it its name are the Bowery Boys, who fifty years ago made the street famous. The peculiar features of the old Bowery live only in tradition; but it still has characteristics all its own. There is presented here an extraordinary collection of beer saloons, concert gardens, tramp lodging houses, shooting galleries, low whisky "dives," dime museums, penny amusement arcades, tattooing establishments, Yiddish theatres and more beer saloons; while sandwiched in between the saloons and the lodging houses are numerous shops, whose proprietors are hopefully striving to live down the refrain of the popular song—

The Bow'ry! the Bow'ry!

They say such things, and they do strange things,

On the Bow'ry, the Bow'ry!

I'll never go there any more.

But this is only one aspect of the street. There are multitudes with whom the Bowery means thrift, for in the Bowery Saving Bank, with its more than 125,000 depositors and over \$67,000,000 of deposits, we have the largest savings bank in the world.

A ride through the Bowery on a Third avenue surface car (from 8th street or above, or from the Post Office) will disclose its features sufficiently for most people. It may also be reached by the Third avenue elevated (stations at Chatham Square, Canal, Grand and Houston streets), and by the Fourth and Second avenue cars passing through part of it.

THE BIBLE HOUSE, Fourth avenue and Eighth street, opposite Cooper Union, is the home of the American Bible Society, organized in 1816 to

circulate the Holy Scriptures. In the office of the General Agent (No. 6 Bible House) they will give you a circular containing a specimen text in each of the 242 different languages and dialects, in which 66,000,000 copies of the Bible circulated by the Society have been printed.

THREE BLOCKS below Grace Church, east of Broadway, is a group of interesting points. In Clinton Place and Astor Place is the Mercantile Library, on the site of the old Astor Place Opera House, where the Astor Place Riot occurred in 1848, when a mob, incensed by the treatment which Forrest had received in England, mobbed the English actor Macready, who was doing his best on that particular occasion to act Macbeth. East of the Library is the statue of S. S. Cox, erected by the mail carriers in recognition of his championship of their interests in Congress. In Lafayette Place, opening to the south, is the Astor Library, with its 350,000 books, now a part of the New York Public Library, Astor, Lenox and Tilden Foundations. The library is open from 9 to 6 daily except Sundays and holidays.

COOPER UNION, for the Advancement of Science and Art, was founded by Peter Cooper in 1859. He gave for the building and its endowment nearly a million dollars. The purpose is to provide instruction at night for young people who work by day; and in doing this the Union has been one of the most beneficent philanthropies of the city. The night schools in science and art—mathematics, engineering, electricity, chemistry, etc.—have been attended by nearly 100,000 different persons. Recent gifts by Andrew Carnegie, Edward Cooper and A. S. Hewitt have now made provision for day instruction also. There are a Women's Art School, for instruction in drawing, painting and photography, and schools in telegraphy, stenography and typewriting for women. The free library and reading room (with 435 newspapers and periodicals) is visited by an average of 2,000 readers a day; it is open from 8 A. M. to 10 P. M.; and Sundays, October to May, 12 to 9. The Museum for the Decorative Arts is open 9 to 5 daily except Sunday and Monday. Free lectures in the Hall, on Wednesday and Saturday evenings in winter, are attended by 10,000 persons a week. The Hall of Cooper Union is used for political and other meetings, and has been the scene of many memorable gatherings. Abraham Lincoln delivered his Cooper Institute speech here Feb. 27, 1860, and from that day to this most of the great orators of America have been heard here; and speeches have been made which have affected city, state and nation. In Cooper Union Park, south of the building, is a statue of Peter Cooper, by Augustus St. Gaudens, who was a pupil in Cooper Union:

Erected by the citizens of New York in grateful remembrance of Peter Cooper, founder of the Cooper Union for the Advancement of Science and Art. Anno Domini MDCCCXCVII

ST. MARK'S CHURCH, at 10th street and 2d avenue, has interesting historical associations, for it occupies the oldest church site on Manhattan Island. It replaced in 1799 the Bouwerie Church built by Peter Stuyvesant the last of the Dutch Governors, on his Great Bouwerie, or farm, which extended from the line of 4th avenue to the East River. A bit of the old farm now bears the name of Stuyvesant Square. Stuyvesant was buried in the churchyard in 1672, in the vault which is still marked by the memorial stone with its inscription.

In this vault lies buried Petrus Stuyvesant, late Captain General and Governor-in-Chief of Amsterdam in New Netherland, now called New York, and the Dutch West India Islands, died in A. D. 1672, aged 80 years.



"THE LITTLE CHURCH AROUND THE CORNER" is a familiar name for the Church of the Transfiguration, on East 29th street, near Fifth avenue. The story goes that when in 1871 Joseph Jefferson endeavored to arrange for the funeral of George Holland, a brother actor, at a church on Madison avenue, the pastor said that he could not hold burial services over the body of an actor. "But," he added, "there is a little church around the corner you can go to." "Then all honor to the little church around the corner," replied Jefferson. "We will go there." From that time the church and its rector, Rev. George H. Houghton (who died in 1897) were held in affectionate regard by the theatrical profession. Many actors have been buried from the church, among them Lester Wallack, Dion Boucicault and Edwin Booth. There is a memorial window given by The Players (the actors' club), in loving memory of Booth. The beautiful churchyard is entered through a lich-gate. This is a roofed gate, unique in this country, but of a type formerly common in Europe, when the custom was to rest the bier in the lich-gate during the reading of the introductory part of the burial service.

JOHN STREET METHODIST CHURCH.—The John Street M. E. Church, at 44 John street, called the "Cradle of American Methodism," is the oldest Methodist church in America. It was founded by Philip Embury in 1766; the first edifice was erected in 1768, a second one on the same site in 1817, and the present structure in 1841. There are still preserved Philip Embury's Bible, Bishop Asbury's chair and the clock which John Wesley sent over from England, and which still ticks off the time.

THE AMERICAN SOCIETY OF MECHANICAL ENGINEERS.—The national organization of the mechanical engineering profession was founded in 1880 with the object of promoting the arts and sciences connected with engineering and mechanical construction. Its society rooms occupy the eleventh floor of the Engineering Societies Building, at 29 West Thirty-ninth street, New York, it being one of the three Founder Societies to whom the Carnegie gift for the erection of the building was made. Monthly meetings are held in the building for the presentation and discussion of professional papers. The annual and spring meetings are the two large conventions of the year. The former is held in New York in December and the latter at some inland city, usually in May. There are 3,335 members. The publications of the society are Proceedings, issued monthly, and the Transactions, the annual bound volume. The library of more than ten thousand volumes on engineering, together with the libraries of other Founder Societies, make one of the most complete libraries of engineering literature in the world. Open to the public from 9 A. M. to 9 P. M., except Sundays and holidays.

## Hispanic Society.

The library and museum of the Hispanic Society of America is in Audubon Park, 156th street near Broadway. "The library, art collection and historical objects were gathered by Archer M. Huntington, son of the late Collis P. Huntington, who endowed the Hispanic Society and gave the land upon which the museum stands. The society's purpose is to make the library and museum useful to students and literary men. The society was founded by Mr. Huntington for the purpose of bringing the people of the United States who are interested in Spanish history, art and literature into closer relations with the Spanish and Portuguese people and those of the same blood in South America. Mr. Huntington spent more than eighteen years making the collections, and they are the largest of their kind in this country and among the most important in the world. The institution is open to the public.

"Among the objects in the museum interesting to students of Hispanic subjects is a pair of bronze Arabic doors, which flank the main entrance. These doors, which came from a Cairo mosque, were built by a Mameluke general in 1381. The museum contains examples of pottery dating from the fifth century before Christ to the present time, and also includes silver, medals, coins and textiles, besides some sixteenth century carvings in wood, marble and ironwork. Spanish America is also historically and artistically represented. There are more than fifty thousand volumes in the library, on ancient and modern Spanish and Portuguese subjects.

"The Hispanic Society of America has a membership of one hundred. It is an endowed society, its members paying no dues. Its membership is scattered all over the world, where they are constantly on the lookout for some available addition to the library or museum."

## Comparative Table of Ocean Liners.

Name.	Date.	Length, Feet.	Displace- ment, Tons.	Indicated	Speed Knots.
				Horse- power of Engines.	
Great Eastern .....	1858	680	27,000	7,650	14
Britannic .....	1874	455	8,500	5,500	15
Umbria .....	1885	500	10,500	14,300	18
Campania .....	1893	600	18,000	30,000	20
Kaiser Wilhelm der Grosse	1899	625	20,800	30,000	22
Deutschland .....	1900	662	23,600	36,000	23
Kaiser Wilhelm II.....	1903	678	26,000	38,000	23½
Adriatic .....	1907	725	38,000	40,000	23
Lusitania .....	1907	790	45,000	68,000	24¾
New White Star Liners....	1908	1,000	*60,000	.....	20

\*About.

## Brooklyn.

The points here named are reached most conveniently from the Brooklyn Bridge. The officers at the Bridge entrance will direct to the proper car.

GREENWOOD CEMETERY is reached by the Fifth avenue elevated or surface line from the Bridge. Carriages at the entrance make the tour of the grounds in three-quarters of an hour for a fare of 25 cents, with stop-over privilege. The cemetery, one of the most beautiful in the world, has an area of 474 acres, stretching along a slope whose summit it has crowned with monuments. From the Pilots' Monument to Thomas Freeborn, a New York pilot who lost his life piloting a ship on the New Jersey coast, we may look far out to sea; and the shaft is visible from ships entering the harbor. From the Soldiers' Monument, in memory of the 148,000 soldiers of New York State who died in the Civil War, another far-reaching prospect may be had. One may wander for hours through the streets of this vast city of the dead (there are fifteen miles of walks) and at every turn find something to challenge attention. The most famous memorial is the exquisitely carved monument of Charlotte Canda, a New York girl who, on her eighteenth birthday, as she was returning from a party given in her honor, was thrown from her carriage and killed. This monument that marks her grave she herself had designed for an aunt. The most costly piece of work is the \$225,000 monument of Marcus Daly. Among hundreds of others may be noted the tomb of James Gordon Bennett, remarkable for the silken sheen of the sculptured drapery; the portrait bust of Horace Greeley, cast from type metal given by the printers of America; the bronze statue of De Witt Clinton; the stone from the Brooklyn Bridge marking the grave of Wm. C. Kingsley, a former president of the Board of Trustees; the medallion angel face carved by Hiram Powers, the Griffith "Farewell" memorial, the figure of "Grief" of the John Matthews tomb, the Channey monument cut by prisoners in Sing Sing. We shall find here many familiar names—Morse of the telegraph, Howe of the sewing machine, Peter Cooper, Henry Ward Beecher, Henry George, Alice and Phæbe Cary. Those who sleep in Greenwood number more than 312,000, and the solemn bell in the tower of the Gothic gate tolls through the hours of the day at the entering in of others to join the silent hosts.

PROSPECT PARK.—From the Bridge the Flatbush avenue cars take one directly to the Plaza, which is the principal gate. Here is the Soldiers' and Sailors' Memorial Arch, to commemorate those who died in the Civil War; the bronze groups by Macmonnies symbolize the Army, the Navy, and the chariot of Victory led by heralds of peace. South of the Plaza is the statue of Gen. Warren. From the top of the Brooklyn water reservoir a view may be had extending from the Long Island coast in the east beyond Manhattan to the New Jersey hills in the west; the tower is a noted landmark. From the Plaza entrance carriages make the tour of the Park for a fare of 25 cents. In natural grandeur Prospect rivals Central Park; it is well named, for its hills command many a lovely prospect; particularly famous are those from Lookout Hill. The Park has extensive groves of forest trees, a lake of sixty-one acres, with winding arms, arched bridges and

charming shores, and there are flower gardens and conservatories. A monument on the slope of Prospect Hill marks Battle Pass, where fell 450 Maryland soldiers, defending the American retreat after the battle of Long Island. The Park has memorials of John Howard Payne, author of "Home, Sweet Home"; Irving, Lincoln, Moore, Mozart, and James S. T. Stranahan, an honored citizen to whom, more than to any other person. Brooklyn owes its beautiful pleasure ground.

From the southeast corner of Prospect Park the OCEAN PARKWAY, a magnificent boulevard, with driveway, speedway and shaded cycle paths and bridle paths, extends  $5\frac{1}{2}$  miles to Coney Island. A short distance northeast from the Plaza entrance is the Museum of the Brooklyn Institute, in which are collections illustrating natural history and ethnology. An admission of 25 cents is charged Monday and Tuesday; other days free.

The BROOKLYN NAVY YARD is visited by pass, which is given on application at the entrance. The Navy Yard is reached by Flushing avenue car from the Bridge. The shipbuilding shops, dry docks, warships, guns, naval trophies, curiosities in the Lyceum, and the varied activities of the chief naval station of the United States, furnish abundant interest. The Navy Yard is on Wallabout Bay, where thousands of Americans perished in the British prison-ships of the Revolution. In Fort Greene Park, near by, the tomb of a number of the prison-ship martyrs is marked with a sculptured memorial by Macmonnies, a marble censer, emblematic of a perpetual incense offering.

The PRATT INSTITUTE, the school of science and industrial art founded by Charles Pratt (who gave for it nearly \$4,000,000) is in Ryerson street, near De Kalb avenue. Visiting days are Monday, Wednesday and Friday.

Partridge's equestrian statue of GRANT stands in front of the Union League Club, Bedford avenue and Bergen street. It represents the General as he appeared at the Battle of the Wilderness. Ward's statue of HENRY WARD BEECHER stands in the plaza facing the City Hall on Fulton Street. PLYMOUTH CHURCH, which was Beecher's pulpit from 1847 to 1887, is on Orange street, between Hicks and Henry, within short walking distance from the Bridge.

STATEN ISLAND, lying south of New York Bay, five miles distant from Manhattan Island, constitutes the Borough of Richmond in Greater New York. The island has an area of sixty square miles. Its green slopes and wooded hills form a pleasing feature in the harbor views; and the fortified height of Fort Wadsworth, commanding the Narrows, is the first land closely approached by incoming vessels from sea. An excursion to Staten Island by ferryboat from the Battery gives a good opportunity of seeing New York Bay. A conspicuous landmark on the island is the dome of the church of Sailors' Snug Harbor. The Harbor was founded in 1801 as a home for unfortunate and disabled seamen by Robert Richard Randall, who bequeathed for the purpose his farm in New York. (See page 81.) There are on the rolls to-day 900 inmates. Among the sixty buildings of the Harbor, the church is specially worthy of inspection for the fine marbles of the interior. There is in the grounds a statue of Randall by St. Gaudens.

The tall chimney seen to the northwest of Staten Island is in Bayonne N. J., and carries off the fumes of the great copper smelting works there. It is 365 feet high, and is reputed to be the tallest chimney in the world.

# Ready Reference Guide.

See large folding map, which shows Ferries, Steamship and Railroad Piers

## RAILROAD STATIONS.

Crosstown car lines from and to all railroad stations on the North River connect with lines for up or down town, and in most cases free transfers are given.

Grand Central Station is at 42d St. and Fourth Ave. Other stations are at foot of street named.

Baltimore & Ohio—Liberty St. West 23d St.

Central of New Jersey—Liberty St. West 23d St.

In summer Sandy Hook boats from Cedar St. and West 42d St.

Erie—Chambers. West 23d. Also Hudson Tubes.

Harlem—Grand Central Station. Also Fourth Ave., 86th, 110th, 125th, 138th, 183d.

Lackawanna—Barclay. Christopher. West 23d. Also Hudson Tubes.

Lehigh Valley—Cortlandt. Desbrosses. West 23d.

Long Branch—(Central of New Jersey, and Pennsylvania.)

Long Island—Pennsylvania Terminal. W. 32d St. East 34th St. Ferry.

New England—Grand Central Station.

New Haven—Grand Central Station.

New Haven (Harlem River Branch)—Willis Ave. and 130th St.

N. Y. & Putnam—155th St. terminus of Sixth Ave. elevated.

N. Y., N. H. & Hartford—Grand Central Station.

N. Y. Central—Grand Central Station. Also East 125th and 138th Sts. Spuyten Duyvil Branch—10th Ave. and 30th St.

N. Y., Susquehanna & Western—Cortlandt. Desbrosses. West 23d.

Northern of New Jersey—Chambers. West 23d.

Ontario & Western—Desbrosses. West 42d.

Pennsylvania—Pennsylvania Station, 7th Ave., West 31st to 33d Sts. Cortlandt St. West 23d St. Also Hudson Tubes.

Philadelphia & Reading—Liberty. West 23d St.

Staten Island—South Ferry, foot of Whitehall St.

West Shore—Desbrosses. West 42d.

## COASTWISE STEAMSHIP LINES.

The piers are on North River or East River at foot of streets named. The office is given in parentheses:

Atlas—For West Indies and Mosquito Coast—Pier 55, N. R.; West 25th St. (17 State St.).  
Clyde—For Charleston and Jacksonville—Pier 36, foot Spring St., N. R. (Pier, and 290 Broadway.)

Cromwell—For New Orleans—Pier 9, N. R.; Rector St. (385 Broadway.)

Hollander—For Mobile and West Indies.—Pier 13, E. R.; Wall St. (90 Beaver St.).

Lampart & Holt Line—West Indies, South America—Robert's Stores, Brooklyn. (Produce Exchange.)

Portland Line—For Portland—Pier 20 E. R.

Mallory—For Galveston, Tampa, Key West, Mobile—Pier 45 N. R.

Metropolitan—For Boston—Pier 15 N. R.

Morgan—For New Orleans—Pier 34, N. R., North Moore St. (394 Broadway.)

Munson Line—For Cuba—Office 82 Beaver St.

Old Dominion—For Norfolk, Richmond, Fort Monroe, Washington—Pier 26, N. R.: Beach St. (On pier.)

Panama—For Isthmus of Panama—Pier 57, N. R.; West 27th St. (24 State St.).

Puerto Rico—For Puerto Rico—Empire Stores, Brooklyn. (1 Broadway.)

Quebec SS. Co.—For Bermuda—Foot West 10th St. (29 Broadway.)

Red Cross—For Halifax and St. John's—Montague St., Brooklyn.

Red D—For Puerto Rico and Venezuela—Robert Pier 19, Brooklyn. (135 Front St.)

Royal Dutch West Indies—For Port au Prince—Brooklyn. (32 Beaver.)

Royal Mail SS. Co.—West Indies (22 State St.).

Southern Pacific SS. Co.—For New Orleans (Nos. 1 and 349 Broadway.)

Savannah—For Savannah—Pier 35, N. R.; Spring St. (On pier and 317 Broadway.)

Ward—For Nassau, Cuba and Mexico—Piers 13-14 E. R., foot Wall St. (113 Wall).  
W. 23d St. to Erie R. R.

## HUDSON RIVER STEAMBOAT LINES.

Albany Night Line (People's)—Canal. Pier 32.  
 Catskill Day Line—Desbrosses.  
 Catskill Night Line—Christopher.  
 Central Hudson Line—Franklin.  
 Hudson River Day Line—Desbrosses and West 42d St. and W. 129th St.  
 Mary Powell—Desbrosses and West 42d.  
 Ramsdell Line—Franklin.  
 Troy (Citizens') Line—West 10th.

## SOUND BOATS.

Fall River Line—Pier 19, Warren St., N. R.  
 Hartford—Rutgers St., E. R.  
 New Haven Line—Clarkson St., N. R.  
 New London—Spring St., N. R.  
 Newport—Murray St., N. R.  
 Norwich Line—Spring St.; Pier 36, N. R.  
 Providence Line—Murray St.; Pier 18, N. R.  
 Providence—Joy S.S. Co.—Pier 35, E. R.; Catharine St.  
 Stonington Line—Spring St.; Pier 36, N. R.

Atlantic Highlands (Sandy Hook Route)—Cedar St. and West 42d St.

CONEY ISLAND, New York's famous seaside resort, may be reached by trolley or elevated road from the Brooklyn Bridge; Manhattan Beach Railway from East 34th St., or James Slip; and in season by the Iron Steamboats from West 22d St. or Pier 1, at the Battery.

ROCKAWAY BEACH is reached by the elevated line from the Brooklyn Bridge, or by excursion steamers from West 22d St., or the Battery.

## TRANSATLANTIC STEAMSHIP LINES.

The piers are on the North River unless otherwise noted at foot of streets named  
 Offices in parentheses:

Allan-State (53 Broadway)—West 21st St.  
 American (73 Broadway)—Pier 14, N. R., Fulton St.  
 Anchor (17 Broadway)—West 24th.  
 Atlantic Transport (1 Broadway)—Clarkson St.  
 Cunard (21 State St.)—Pier 51 N. R., Jane St.  
 Cromwell for New Orleans—Pier 34, N. R.  
 French (3 Bowling Green)—Pier 42, N. R.  
 Hamburg-American (37 Broadway)—Hoboken, N. J.  
 Holland-American (39 Broadway)—Hoboken, N. J.  
 Leyland (24 State St.)—Bethune St., Pier 50, N. R.  
 National Transport Line for London (1 Broadway)—Pier 39, N. R.  
 North German Lloyd (5 Broadway)—Hoboken, N. J., express steamers, Pier 52, N. R.  
 Pacific Steamship—Toyo Kisen Kaisha, for China, Japan, Hawaii, Philippine Islands and San Francisco—New York offices, Nos. 1 and 349 Broadway.  
 Red Star (73 Broadway)—Fulton St., Pier 14.  
 Scandinavian-American (7 Broadway)—Brooklyn.  
 White Star (9 Broadway)—Pier 48, West 10th St.  
 Wilson (22 State St.)—Bethune St.

## FERRIES FROM MANHATTAN.

Ferries from Manhattan (see folded map) leave foot of street named to—  
 Astoria—East 92d St.  
 Bedloe's Island—Battery.  
 Brooklyn—  
     E. 23d St. to Greenpoint Ave. and Broadway.  
     E. 10th St. to Greenpoint Ave.

**Brooklyn—**

E. Houston St. to Grand St.  
 Grand St. to Grand St. and Broadway.  
 Catharine St. to Main St.  
 Roosevelt St. to Broadway.  
 Fulton St. to Fulton St.  
 Wall St. to Montague St.

Whitehall St. (Battery), South Ferry to Atlantic Ave., Hamilton Ave. and 39th St.  
 College Point—E. 99th St.

Fort Lee—W. 130th St.

Governor's Island—Whitehall St. (Battery).

Hoboken—Christopher, Barclay and West 23d Sts. to Lackawanna station. W. 14th St. to 14th St.

**Jersey City—**

W. 23d St. (1) to Erie R. R.

W. 13th St. to Bay St.

Desbrosses and Cortlandt Sts. to P. R. R. and Montgomery St.

Liberty St.—To Communipaw station of the B. & O., and Central of N. J. R. R.

(Jersey City is connected with Brooklyn by P. R. R. Annex boat from Pennsylvania station, Jersey City, to Fulton St. Brooklyn.)

Long Island City (Long Island R. R.)—E. 34th St. Also James Slip.

Staten Island—Whitehall St. (Battery).

Weehawken (West Shore R. R.)—W. 42d St.

Blackwell's Island—E. 26th, 52d, 70th and 116th Sts. Hart's Island—E. 116th St.

North Brother Island—E. 138th St. Randall's Island—E. 26th and 120th Sts. Ward's Island—E. 116th St.

**ELEVATED RAILROADS.**

The four lines start at the Battery and run to the Harlem River. The stations are shown on the folding map, and are as follows:

**Ninth Avenue Line**—South Ferry, Battery Place, Rector, Cortlandt, Barclay, Warren Franklin, Desbrosses, Houston, Christopher, West 14th, 23d, 30th, 34th, 42d, 50th, 59th, 66th, 72d, 81st, 93d, 104th, 116th, 125th, 130th, 135th, 140th, 145th, 155th.

**Sixth Avenue Line**—South Ferry, Battery Place, Rector, Cortlandt, Park Place, Chambers, Franklin, Bleecker, 8th, 14th, 18th, 23d, 28th, 33d, 42d, 50th (branch to 58th St. and 6th Ave.), 53d and 8th Ave., 59th and Columbus Ave., 66th, 72d, 81st, 93d, 104th, 116th, 125th, 130th, 135th, 140th, 145th, 155th.

**Third Avenue Line**—South Ferry, Hanover Square, Fulton, Franklin Square, Chatham Square (whence branch to City Hall), Canal, Grand, Houston, East 9th, 14th, 18th, 23d, 28th, 34th, 42d (branch to Grand Central Station), 47th, 53d, 59th, 67th, 76th, 84th, 89th, 99th, 106th, 116th, 125th, 129th, thence to 133d, 138th, 143d, 149th, 156th, 161st, 166th, 169th, Wendover Ave., 174th, 177th (Tremont Ave.), 183d, Pelham Ave. (Fordham).

**Second Avenue Line**—South Ferry, Hanover Square, Fulton, Franklin Square, Chatham Square (branch to City Hall), Canal, Grand, Rivington, 1st, 8th, 14th, 19th, 23d, 34th, 42d, 50th, 57th, 65th, 80th, 86th, 92d, 99th, 111th, 117th, 121st, 127th, 129th, thence via Third Avenue line to Pelham Ave.

All lines run all night (except the Second Avenue, from 12:43 A. M. to 5 A. M.) Fare 5 cents; children under 5 years free. Free transfers between 6th and 9th Ave are given at Rector St. and 59th St.; between 6th and 9th and 3d and 2d Aves. at the Battery; between 3d and 2d at Chatham Square, and between City Hall trains and South Ferry trains of the Third Avenue line at Chatham Square. Transfers are given to certain surface lines for an extra fare of 3 cents, paid when buying the elevated ticket.

**SURFACE CAR LINES**

The fare on all lines is 5 cents. An extensive system of free transfers is in operation. The routes of the principal lines running north and south follow:

**Second Avenue Line**—From 129th St. via 2d Ave., Cooper Union, Bowery, Broome Centre, to Brooklyn Bridge and Post Office. Branch to Astor Place and Broadway.

**Third Avenue Line**—From 130th St. via 3d Ave., Bowery, Park Row to Post office. Also from Fort George via Amsterdam Ave., 125th St. and 3d Ave. to Post Office as before.

**Lexington Avenue Line**—From 130th St. via Lexington Ave., 23d St., Broadway to the Battery.

Fourth and Madison Avenues Line—From 138th St. via Madison Ave., Vanderbilt Ave., 42d St. (Grand Central Station), 4th Ave., Bowery, Broome, Centre, to Brooklyn Bridge and Post Office. A branch to Astor Place and Broadway.

The Broadway cars run to and from the South Ferry at the Battery. Cars labeled "Broadway" run on Broadway to 44th St., then 7th Ave. to 59th St. and Central Park. Cars labeled "Columbus Avenue" run on Broadway to 44th St., then 7th Ave. to 53d St., via 53d St. to Columbus Ave. to 109th St. Cars labeled "Lexington Avenue" leave Broadway at 23d St. and go north on Lexington Ave., and no transfers are given at 23d St. for cars going north on Broadway. Cars labeled "Lenox Avenue" follow Columbus Ave. route to 109th St., then Lenox Ave.

Sixth Avenue Line—From Fort George (194th St.) via Amsterdam Ave. to Columbus Ave., 59th St., 6th Ave., West Broadway, Fulton, Church, to Battery.

Eighth Avenue Line—From the Harlem River via 8th Ave., Hudson, Canal, West Broadway, Fulton, Church, to the Battery.

The 23d St. line runs from the Erie and P. R. R. ferries on the North River across town on 23d St. to the Brooklyn ferries on the East River. Free transfers north or south are given on the 8th, Madison, and Lexington Ave. lines.

### SUBWAY STATIONS.

\* Express stations.

*South Ferry.	116th St. and Broadway.
*Bowling Green.	125th St. and B'way, and Manhattan St.
*Wall St. and Broadway.	137th St. and Broadway.
*Fulton St. and Broadway.	145th St. and Broadway.
City Hall (Loop), B'way and Murray St.	157th St. and Broadway.
*Brooklyn Bridge, Park Row and Centre.	168th St. and Broadway.
Worth and Lafayette Sts.	181st St. and 11th Ave.
Canal and Lafayette Sts.	Dyckman St. and Naegle Ave.
Spring and Lafayette Sts.	207th St. and Amsterdam Ave.
Bleecker and Lafayette Sts.	215th St. and Broadway.
Astor Place and Fourth Ave.	225th St., Kingsbridge.
*14th St. and Fourth Ave.	230th St. (Bailey Ave.) and Broadway
18th St. and Fourth Ave.	
23d St. and Fourth Ave.	
28th St. and Fourth Ave.	
33d St. and Fourth Ave.	
*Grand Central Station—42d St. and Van-	
derbilt Ave.	
Times Square—42d St. and Broadway.	
50th St. and Broadway.	
Columbus Circle—59th St. and Broadway.	
66th St. and Broadway.	
*72d St. and Broadway.	
79th St. and Broadway.	
86th St. and Broadway.	
91st St. and Broadway.	
*96th St. and Broadway.	

#### *Lenox Avenue Line.*

96th St. and Broadway.
110th St. and Lenox Ave.
116th St. and Lenox Ave.
125th St. and Lenox Ave.
135th St. and Lenox Ave.
145th St. and Lenox Ave.

#### *Bronx Park and West Farms.*

135th St. and Lenox Ave.
149th St. and Mott Ave.
149th St., Third, Melrose, & Willis Aves.
Jackson and Westchester Aves.
Prospect and Westchester Aves.
Simpson St. and Southern Boulevard.
Freeman St. and Southern Boulevard.
174th St. and Boston Road.
177th St. and Boston Road.
Bronx Park.

#### *Broadway Line.*

103d St. and Broadway.
110th St. and Broadway.

The West Farms express trains of the Subway run through to Brooklyn; the fare from any point in New York to any station in Brooklyn is 5 cents. The running time from City Hall, Manhattan, to Borough Hall, Brooklyn, is 11 minutes.

### HOTELS.

"A" is for American plan. Rates quoted are lowest prices for rooms with board.

"E" is for European plan. Rates quoted are for lowest-priced rooms without board.

In each case the prices range upward from the minimum rates here quoted.

For further particulars of hotels in larger type, see also advertising pages.

Albemarle—Broadway and 24th St. E. \$2.

Albany—Broadway and 41st St.



- Albert—University Place and 11th St. E. \$1 up.  
 Aldine—431 Fourth Ave.  
 Algonquin—59 West 44th St. E. \$2 up.  
 Hotel Astor—Times Square.  
 Astor House—Broadway, Barclay and Vesey Sts. E. \$1  
 Bartholdi—Broadway and 23d St. E. \$1.50.  
**Belmont**—42d St. and Park Ave. See advertisement  
 Belvedere—4th Ave. and 18th St. A, \$3. E, \$1.  
 Breslin—Broadway and 29th St.  
 Bretton Hall—Broadway and 85th St.  
 Brevoort—Fifth Ave. and 8th St.  
 Broadway Central—671 Broadway. A. \$2.50. Week, \$21.  
 Buckingham—5th Ave. and 50th St. E. \$1.50.  
 Cadillac—Broadway and 43d St. E. \$1.  
 Chelsea—West 23d St., near 8th Ave.  
 Churchill—Broadway and 14th St. E. \$1.  
 Continental—Broadway and 20th St. E. \$1.  
 Cosmopolitan—Chambers St. and West Broadway. E. \$1.  
**Cumberland**—Broadway and 54th St. E. \$2.50 up. See advertisement  
 Earle—108 Waverly Place.  
 Earlington—55 West 27th St. E. \$1.50.  
 Empire—Broadway and 63d St. E. \$1.50.  
**Endicott**—Columbus Ave. and 81st St. A, \$3, and E, \$1. See adv  
 Espanol—West 14th St., near 6th Ave.  
 Flanders—135 West 47th St. See advertisement.  
 Gerard—123 West 44th St.  
 Gotham—Fifth Ave and 55th St.  
**Grand**—Broadway and 31st St. See advertisement.  
 Grand Union—Park Ave. and 42d St. E. \$1.  
 Gregorian—35th St., between 5th and 6th Aves. E.  
 Grenoble—7th Ave. and 56th St. E. \$1.50.  
 Griffon—19 West 9th St.  
 Holley—36 Washington Square West.  
 Herald Square—West 34th St., near Broadway. E. \$1.50  
 Hoffman House—5th Ave. and 25th St. E. \$2.  
 Holland House—5th Ave. and 30th St. E. \$2.  
 Imperial—Broadway and 32d St. E. \$2.  
 Jefferson—Union Square and East 15th St. E. \$1.  
 Judson—Washington Square South. A. \$2. E. \$1.  
 Knickerbocker—Broadway and 42d St.  
 Latham—4 E. 28th St. E. \$1.50 up.  
 Lafayette—University Place.  
 Lafayette-Brevoort—5th Ave. and 8th St.  
 Longacre—157 West 47th St.  
 Majestic—Central Park West and 72d St. E. \$2.  
 Manhattan—42d St. and Madison Ave. E. \$2.  
 Margaret Louisa Home—No. 14 East 16th St. For women, by previous applicat—  
 E. 50 cents.  
 Marlborough—Broadway and 36th St. E. \$1.50.  
 Marie Antoinette—Broadway and 66th St.  
 Marseilles—Broadway and 103d St.  
**Martinique**—Broadway and 33d St. E. \$1.50. See advertisement.  
**Martha Washington**—West 29th to 30th Sts. For women only. See  
 advertisement.  
 Misses Pitzer—Rooms and board, 150 East 37th St. See advertisement

- Mills No. 1—Bleecker and Thompson Sts. E. 20 cents; meals 15 cents. Men only.  
 Mills No. 2—No. 15 Rivington St. Rates as above. Men only.  
 Mills New—Seventh Ave. and 36th St. Rates as above. Men only.  
 Murray Hill—Park Ave. and 40th St. E. \$1.50.  
 Navarre—7th Ave. and 38th St. E. \$1.50.  
 Netherland—5th Ave. and 59th St. E. \$2.  
 New Amsterdam—4th Ave. and 21st St. E. \$1.  
 Normandie—Broadway and 38th St. E. \$1.50.  
 Park Avenue—4th Ave. and 33d St. A, \$3.50, and E, \$1.  
**Pembroke**—116 East 25th St. See advertisement.  
 Pierrepont—43 West 32d St. E. \$2.50 up.  
 Plaza—Fifth Ave. and 59th St.  
 Redner—Lexington Ave. and 42d St. E. \$1.  
 Roland—59th St., near Madison Ave. A, \$2, and E, \$1.  
 Prince George—14 E. 28th St.  
 St. Andrew—Broadway and 72d St. E. \$1.50.  
**St. Denis**—Broadway and 11th St. E. \$1. See advertisement.  
 St. George—Broadway and 12th St. A, \$2.50, and E, \$1.  
 St. Marc—5th Ave. and 39th St. A and E.  
 St. Nicholas—No. 4 Washington Place. A, \$2.50, and E, 50 cents.  
 St. Regis—Fifth Ave. and 55th St.  
 Savoy—5th Ave. and 59th St. E. \$2.  
 Seville—Madison Ave. and 29th St.  
 Sherman Square—Broadway and 71st St.  
 Smith & McNeill—Washington and Fulton Sts. E. 50 cents.  
 Spalding—127 West 43d St.  
 Times Square—206 West 43d St.  
 Union Square—No. 16 Union Square. E. \$1.  
 Vanderbilt—42d St. and Lexington Ave. E. \$1.  
 Victoria—5th Ave., Broadway and 27th St. E. \$2.  
 Virginia—59th St. and 8th Ave.  
 Waldorf-Astoria—5th Ave., 33d and 34th Sts. E. \$2.50.  
 Wellington—Seventh Ave. and 55th St.  
 Willard—254 West 76th St.  
 Wolcott—4 West 31st St.  
 Woodstock—127 West 43d St.  
**Woodward**—Broadway and 55th St. E. \$2.50 up. See advertisement.  
 York—Seventh Ave. and 36th St.  
 Brooklyn:  
 Mansion House—Hicks St., Brooklyn Heights. A. \$3.  
 Pierrepont—Montague and Hicks Sts. A. \$2.50 and E. \$1.

## ART GALLERIES AND MUSEUMS.

- American Art Galleries—4 East 23d St.  
 American Museum of Natural History—See index.  
 American Water Color Society—For time and place of exhibitions see daily papers.  
 Brooklyn Institute—See index.  
 Lenox Library—See index.  
 Metropolitan Museum of Art—See index.  
 National Academy of Design—For time and place of exhibition see daily papers.  
 Van Cortlandt Mansion—See index.

## THEATERS AND AMUSEMENT PLACES.

- Academy of Music—E. 14th St.  
 Alhambra—7th Ave., 126th St.  
 American—Eighth Av., 42d St.  
 Astor—Broadway and 45th St.  
 Belasco—44th St., near Broadway.  
 Berkeley Lyceum—W. 44th St.  
 Bijou—Broadway, 30th St.  
 Broadway—Broadway, 41st St.  
 Carnegie Music Hall—67th St.  
 Casino—Broadway, 39th St.  
 Circle—Broadway and 60th St.  
 Cohan's—Broadway, 43d St.  
 Colonial—Broadway and 62d St.  
 Comedy—41st St. bet. B'way & 6th Av.  
 Criterion—Broadway, 44th St.  
 Daly's—Broadway, 30th St.  
 Eden Musée—West 23d St.  
 Empire—Broadway, near 40th St.  
 Fifth Avenue—Broadway, near 28th St.  
 Folies Bergere—46th, W. of Broadway.  
 Gaiety—46th St. and Broadway.  
 Garden—Madison Av., 27th St.  
 Garrick—35th St., near 6th Av.  
 Globe—Broadway, 46th St.  
 Grand Central Palace—Lex. Av., 43d St.  
 Grand Opera House—23d St., 8th Av.  
 Hackett—West 42d St.  
 Hammerstein's—Broadway, 42d St.  
 Harlem Opera House—125th St.  
 Herald Square—Broadway, 35th St.  
 Hippodrome—Sixth Ave. and 43d St.  
 Hudson—W. 44th St.  
 Irving Place—Irving Place.  
 Keith's—14th St., near Broadway.  
 Knickerbocker—Broadway, at 38th St.  
 Lenox Lyceum—E. 59th St.  
 Lexington Opera House—Lex. Av., 58th St.  
 Liberty—West 42d St.  
 Lincoln Square—1947 Broadway.  
 Lyceum—45th St., near Broadway.  
 Lyric—43d St., near 7th Av.  
 Madison Sq. Garden—Madison Av., 26th St.  
 Majestic—59th St. and Broadway.  
 Manhattan Opera House—West 34th St.  
 Maxine Elliott—39th St., near Broadway.  
 Metropolis—E. 142d St. and 3d Av.  
 Metropolitan Opera House—B'way, 40th St.  
 Murray Hill—Lexington Av., 42d St.  
 New Amsterdam—42d St., 7th Av.  
 New York—Broadway, 44th St.  
 Playhouse—48th St., E. of Broadway.  
 Princess—29th St. and Broadway.  
 Proctor's—(1) 23d St. (2) 58th St. (3) B'way and 28th St. (4) E. 125th St.  
 Savoy—34th St. and Broadway.  
 Stuyvesant—West 44th St.  
 Thirty-ninth Street—39th St., near B'way.  
 Victoria—Broadway and 42d St.  
 Wallack's—Broadway, 30th St.  
 Weber's—Broadway, 29th St.  
 West End—125th St., 8th Av.  
 Winter Garden—50th St. and Broadway.

## CHURCHES.

There are more than a thousand churches in Greater New York. A list of convenient churches will be found in most hotels. The Saturday papers contain church announcements. Some churches of the several denominations are.

## Baptist:

- Calvary—West 57th St., between 6th and 7th Aves. (Dr. MacArthur's).  
 Judson Memorial—Washington Square. Open daily all day.

## Christian Scientist:

- First Church of Christ—Central Park West and 96th St.

## Congregational:

- Broadway Tabernacle—Broadway and 56th St.  
 Plymouth—Brooklyn, Orange St., near Hicks St.

## Friends:

- East 15th St., corner Rutherford Place.

## Jewish:

- Temple Beth-El—Fifth Ave. and 76th St.  
 Temple Emanu-El—Fifth Ave. and 43d St.

## Lutheran:

- St. James—Madison Ave., corner E. 73d St.

## Methodist Episcopal:

- John Street—44 John St.  
 Madison Avenue—Madison Ave., corner 60th St.

## Presbyterian:

- Brick—Fifth Ave. and 37th St.  
 Madison Square—Madison Ave., and 24th St. (Dr. Parkhurst's).

## Protestant Episcopal:

- Cathedral of St. John the Divine—Cathedral Heights, W. 113th St.  
 Grace—Broadway and 10th St.  
 Transfiguration ("Little Church Around the Corner")—No. 5 East 29th St.

St. Bartholomew's—No. 348 Madison Ave.  
 St. George's—Rutherford Place.  
 St. Paul's—Broadway and Vesey St.  
 Trinity—Broadway and Rector St.

**Reformed:**

Collegiate—Fifth Ave. and 48th St. (Rev. Donald Sage Mackay).  
 Madison Avenue—Madison Ave. and 57th St.  
 Marble Collegiate—Fifth Ave. and 29th St. (Dr. Burrell's)

**Roman Catholic:**

St. Francis Xavier—West 16th St. and 6th Ave.  
 St. Ignatius Loyola—Park Ave. and 84th St.  
 St. Leo's—No. 11 E. 28th St.  
 St. Patrick's Cathedral—Fifth Ave. and 50th St.

**Unitarian:**

Messiah—Park Ave. and East 34th St.

**Universalist:**

Divine Paternity—Central Park West and 76th St.  
 Salvation Army—No. 122 West 14th St.  
 Volunteers of America—No. 397 Bowery.  
 Young Men's Christian Association—No. 215 West 23d St.  
 Young Women's Christian Association—No. 7 East 15th St.

### HACK AND CAB FARES.

It is prudent to make a bargain with the hackman in advance. The rates fixed by the city ordinance are as follows. Count 20 blocks north and south, or 7 blocks east and west, to a mile:

**CABS.**—1. For conveying one or more persons any distance, sums not exceeding the following amounts: Fifty cents for the first mile or part thereof; and each additional half mile or part thereof, 25 cents.

**COACHES.**—3. For conveying one or more persons any distance, sums not exceeding the following amounts: One dollar for the first mile or part thereof; and each additional half mile or part thereof, 40 cents.

7. Every owner or driver of any hackney coach or cab shall carry on his coach or cab one piece of baggage, not to exceed 50 pounds in weight, without extra charge; but for any additional baggage he may carry he shall be entitled to extra compensation at the rate of 25 cents per piece

### RED TAXICAB FARES.

**RED TAXICABS.**—First half mile or fraction thereof, 30 cents. Each quarter mile thereafter, 10 cents. Each six minutes of waiting, 10 cents. This tariff applies to both day and night. One or four persons the same price. For each package or trunk carried outside, 20 cents. No sending charge in the Borough of Manhattan south of 150th street. \$1.50 per hour for waiting time.

### ROUTES.

Battery—Terminal of elevated roads, 8th Av., 6th Av. and Broadway surface lines.  
 Bronx Park—Harlem R. R. to Bedford Park Station. Or Third Av. "L" to Park Or Subway to 180th St.  
 Central Park—Sixth Ave. "L" to 58th St. Ninth Ave. "L" to 58th St. Fourth (Madison), Sixth, Eighth Ave. Surface. Fifth Ave. stages.  
 Columbia College—6th Av. "L" to 104th St., walk one block west, Amsterdam Av. car Or Subway to 116th St.  
 Grand Central Station—By Subway, 3d Ave. "L" and 42d St. branch direct to station. Sixth Ave. "L" or surface line to 42d St.  
 Grant's Tomb—An expeditious way—6th or 7th Ave. "L" to 104th St., walk west two blocks, Boulevard car to 119th St. Or Subway to Manhattan St.  
 High Bridge—Sixth Ave. "L" to 125th St. and change to Fort George surface car.  
 Morningside Heights—Most expeditious route, 6th Ave. "L" to 104th St., walk west one block and take Amsterdam Ave. car.  
 Speedway—Sixth Ave. "L" to 125th St., thence Fort George surface car.  
 Van Cortlandt Park—Sixth or 9th Ave. "L" to 155th St., thence N. Y. & Putnam R. R.  
 Washington Bridge—Same route as for High Bridge.

## The Pennsylvania Railroad Station.

The Pennsylvania Railroad enters New York through a series of tunnels from New Jersey, passing beneath the North River, Manhattan Island and the East River to Long Island, connecting with the Long Island Railroad. Because of the novelty of the engineering devices employed, the magnitude of the work, and the revolutionizing effect upon passenger traffic to and from the Metropolis, this Pennsylvania connection is an achievement second in importance only to the Rapid Transit Railroad. It practically makes Manhattan continental instead of insular. The tunnel-tube invention by which the difficulties of tunneling the Hudson have been overcome has excited the interest of the engineering world. The bed of the Hudson consists of soft mud and clay, of an oozy consistency to a great depth, and unsuited to tunnel work. An entirely new principle therefore was adopted. Stone piers were built resting upon the solid rock beneath the river bed. The piers support a bridge inclosed in an 18-foot water-tight steel tube; and carry the railroad track within the tube. The bed of the tracks in mid-stream is 100 feet below the river bed. There are six of the tubes; they enter Manhattan in pairs, at 31st, 32d and 33d streets, and the tunnel extensions to the East River cross the city under the lines of these streets. In passing under Manhattan the tunnel is nowhere less than 19 feet below the surface. On the Jersey side the tunnel tracks diverge from the present line of the Pennsylvania at a point on the Hackensack meadows east of Newark. Electric locomotives are used.

The terminal station is gigantic in dimensions. It occupies a plot 1,500 feet in length by 520 in width; covering the four blocks bounded by 31st and 33d streets, and Seventh and Ninth avenues—a site acquired for the purpose at a cost of \$8,000,000. There are twenty-five tracks and more than two miles of platforms. The station is modeled upon the Quai d'Orsay station in Paris, which is a part of the railroad system which tunnels the Seine, but the New York station is double the size of the Paris one. A bridge extends over the tracks from 31st to 33d streets, with stairways leading down to the tracks. The baggage is handled by endless belts, and the equipment throughout is of the very latest appliances. The work of construction took three years; the cost, including terminals, approximating \$50,000,000. The payments to the City of New York, as provided by the franchise, will aggregate nearly \$2,500,000 for the first twenty-five years, exclusive of the 31st Street route; with that route, if built, \$50,000 additional. The amounts to be paid will be adjusted every twenty-five years.

# STREET DIRECTORY.

All numbered East Side streets from E. 8th to E. 142d begin at 5th Av. and run East River. Beginning with E. 11th St., one hundred numbers are used on each block between the avenues (Madison and Lexington avenues not considered). The location of any given number is thus definitely indicated.

All numbered West Side streets from W. 10th to W. 144th begin at 5th av. (except those from 59th to 109th, which begin at Central Park W.) and run to North or Hudson River, the same principle of numbering being used.

All odd numbers are on the north side of the street, the even numbers on the south side.

Cross street numbers begin at 5th av. and progress, 100 to the block, as here:

← WEST.

EAST. →

10th av.	9th av.	8th av.	7th av.	6th av.	5th av.	4th av.	3d av.	2d av.	1st av.	Ave. A.	Ave. B.
500 to 599	400 to 499	300 to 399	200 to 299	100 to 199	1 to 99	1 to 99	100 to 199	200 to 299	300 to 399	400 to 499	500 to 599

Bayard sq. Bleecker  
f'm Bank to 8th av.,  
f'm 2 to 20 8th av.,  
f'm 585 to 609 Hud-  
son  
Academy, f'm Harlem  
R., N. of Dyckman,  
W. to Seaman av.  
Albany, f'm 122 Green-  
wich, W. to N. R.  
Alexander Hamilton  
Pk., bet. 9th & 10th  
avs. & W. 27th & 28th  
Allen, f'm 104 Divi-  
sion, N. to E. Hous-  
ton  
12 Canal  
38 Hester  
66 Grand  
86 Broome  
114 Delancey  
140 Rivington  
170 Stanton  
Amsterdam av., con-  
tinuation of 10th av.  
f'm W. 59th to 218th  
115 W. 65th  
219 W. 70th  
— Broadway  
317 W. 75th  
435 W. 81st  
535 W. 86th  
675 W. 93d  
897 W. 104th  
995 W. 109th  
1215 W. 125th  
1417 W. 130th  
1621 W. 135th  
1715 W. 145th  
1917 W. 155th  
2117 W. 165th  
Ann, f'm 222 Broad-  
way, E. to Gold  
Astor Ct., f'm 21 W.  
33d, N. to W. 34th  
Astor Pl., from 744  
B'way, E. to 3d av.  
Audubon av., f'm W.  
158th, bet. Amster-  
dam av. & B'way,  
N. to Ft. George av.  
Audubon Pk., bet. W.  
155th and 158th and  
B'way and 12th av.  
Av. A, from 230 E.  
Houston, N. to E.  
93d  
112 7th

224 E. 14th  
372 E. 23d  
1612 E. 55th  
1112 E. 60th  
1208 E. 70th  
1512 E. 80th  
1752 E. 92d  
Av. B, from 294 E.  
Houston, N. to E.  
79th  
109 7th  
231 E. 14th  
— E. 20th  
Av. C, from 358 E.  
Houston, N. to E.R.  
104 7th  
212 E. 13th  
— E. 18th  
Av. D, from 426 E.  
Houston, N. to E.R.  
90 7th  
158 E. 11th  
Bank, f'm 85 Green-  
wich av, W. to N. R.  
51 W. 4th  
81 Bleecker  
— Hudson  
— Greenwich  
131 Washington  
169 West  
Barclay, from 227  
B'way, W. to N. R.  
23 Church  
53 W. Broadway  
73 Greenwich  
87 Washington  
169 West  
Barrow, f'm 134 Wash-  
ington pl., to N. R.  
Batavia, f'm 78 Roose-  
velt, E. to James  
Battery Pk., foot of  
Broadway.  
Battery Pl., from 1  
Broadway, W. to  
N. R.  
Baxter, f'm 166 Park  
Row, N. to Grand  
27 Park  
23 Worth  
— Leonard  
— Franklin  
71 Bayard  
— White  
— Walker  
99 Canal  
129 Heister

Bayard, f'm 70 Divi-  
sion, W. to Baxter  
Beach, from 250 W.  
B'way, W. to N. R.  
Beaver, from 8 Broad-  
way, E. to Pearl.  
— New  
30 Broad  
54 William  
74 Hanover  
Bedford, from 180 W.  
Houston to Chris-  
topher  
Beekman, f'm 34 Park  
Row, E. to E. R.  
9 Nassau  
37 William  
61 Gold  
89 Cliff  
103 Pearl  
119 Water  
145 Front  
— South  
Beekman Pl., f'm 429  
E. 49th, N. to 51st  
Belvedere Pl., W.  
30th, bet. 9th and  
10th avs.  
Bethune, from 501  
Hudson, W. to N. R.  
Birmingham, from 84  
Henry, S. to Mad-  
ison  
Bleecker, from 318  
Bowery to 8th av.  
— Elizabeth  
— Mott  
— Mulberry  
51 Elm  
— Crosby  
73 Broadway  
89 Mercer  
105 Greene  
121 Wooster  
139 W. Broadway  
153 Thompson  
169 Sullivan  
187 McDougal  
231 Carmine  
296 Barrow  
315 Grove  
327 Christopher  
347 W. 10th  
365 Charles  
383 Perry  
401 W. 11th  
417 Bank

Bond, f'm 658 Broad-  
way, E. to Bowery  
Boulevard Lafayette,  
f'm B'way, near W.  
156th, N. and W. to  
Dyckman  
Boulevard Pl., W.  
130th, bet. 5th and  
Lenox av.  
Bowery, from 13  
Chatham sq., N. to  
4th av.  
29 Bayard  
61 Canal  
93 Hester  
127 Grand  
151 Broome  
181 Delancey  
— Spring  
213 Rivington  
— Prince  
245 Stanton  
279 E. Houston  
303 1st  
— Bleecker  
323 2d  
— Bond  
345 3d  
— Great Jones  
361 E. 4th  
379 5th  
395 6th  
— 4th ave.  
Bowling Green, fron.  
Whitehall, W. to  
State.  
Bowling Green Pk.,  
foot of Broadway  
Bradhurst av., from  
Edgcomb av. and  
W. 142d, N. to W.  
156th  
Bridge, from 15 State,  
E. to Broad  
Broad, f'm 21 Wall, S.  
to East River  
28 Exchange Pl.  
68 Beaver  
72 Marketfield  
— S. William  
88 Stone  
98 Bridge  
100 Pearl  
108 Water  
122 Front  
144 South

# READY REFERENCE GUIDE.

## Broadway.

Broadway, from 1 Battery Pl., N. to Spuyten Duyvil Creek	461	458 Grand	1805	1810 W. 59th
— 8 Beaver	487	486 Broome	—	8th av.
27 — Morris	527	526 Spring	1829	1820 W. 60th
55 — Exchange alley	567	566 Prince	—	1936 W. 65th
— 56 Exchange Pl.	609	608 W. & E. Houston	—	Columbus av.
73 — Rector	641	640 Bleecker	1959	W. 66th
— 86 Wall	—	658 Bond	—	W. 71st
— 106 Pine	681	— W. 3d	—	Amsterdam av.
111 — Thames	—	682 Great Jones	2079	W. 72d
119 124 Cedar	697	694 W. & E. 4th	2167	2158 W. 76th
145 144 Liberty	713	— Washington Pl.	2255	— W. 81st
171 — Cortland	727	— Waverley Pl.	2395	2398 W. 88th
— 172 Maiden Lane	—	744 Astor Pl.	2495	— W. 93d
— 184 John	755	754 E. 8th	—	2574 W. 97th
191 — Dey	785	784 E. 10th	2717	— W. 104th
207 210 Fulton	819	824 E. 12th	2837	2834 W. 110th
— 222 Ann	853	858 E. 14th	2915	2914 W. 114th
— — Vesey	Union Sq. E. 15th	—	3137	3134 W. 125th
227 — Barclay	West E. 16th	857	—	3188 Manhattan
237 — Park Pl.	871	872 E. 18th	3329	— W. 135th
— — Mail	901	900 E. 20th	—	3478 W. 142d
247 — Murray	957	958 E. 23d	—	3674 W. 152d
259 — Warren	—	— 5th av.	—	— W. 153d
271 274 Chambers	1099	— W. 24th	Trinity Cemetery	—
287 288 Reade	1119	— W. 25th	3741	3740 W. 155th
303 302 Duane	1139	1134 W. 26th	—	3936 W. 165th
317 — Thomas	1183	1172 W. 28th	—	4054 W. 171st
— 318 Pearl	1227	1216 W. 30th	—	4234 W. 180th
333 334 Worth	1291	1280 W. 33d	4341	— W. 185th
— 344 Catharine Lane	—	— 6th av.	—	Ft. Washington av.
347 348 Leonard	1311	1300 W. 34th	—	4634 Sherman av.
363 362 Franklin	1391	1390 W. 38th	—	Dyckman
379 378 White	1467	1470 W. 42d	—	Isham
399 398 Walker	1625	1530 W. 45th	—	Harlem River
413 — Lispenard	—	— 7th av.	—	W. 211th
417 416 Canal	1549	1550 W. 46th	—	5160 W. 219th
429 422 Howard	1629	1630 W. 50th	5147	— Isham
	1729	1728 W. 55th	5189	— Terrace View av.

Broome, f'm 15 East St., W. to Hudson	429 Varick	Central Park, bet. 5th & 8th avs., and 59th & 110th Sts.	Chatham Sq., from 2 Mott to Oliver
50 Lewis	— Vestry	Central Park S., 59th from 5th to 8th avs.	Chelsea Sq., bet. 9th & 10th avs., 20th & 21st
82 Columbia	485 Hudson	Central Park, W., 8th av., f'm W. 59th to 110th	Cherry, f'm 340 Pearl E. to East River
178 Clinton	487 Watts	20 W. 62d	Chestnut, f'm 8 Oak, N. to Madison
242 Ludlow	503 Renwick	99 W. 70th	Christopher, from 3 Greenwich av. to North River
274 Allen	521 Greenwich	150 W. 75th	31 Waverley Pl.
336 Bowery	541 Washington Pk. West	228 W. 83d	63 W. 4th
388 Mulberry	Canal St. Pk., Canal, cor. West	278 W. 88th	91 Bleecker
414 Elm	Cannon, f'm 538 Grand N. to E. Houston	330 W. 93d	129 Hudson
442 Broadway	Carlisle, f'm 112 Greenwich, W. to N. R.	379 W. 98th	187 West
452 Mercer	Carmine, from 1 6th av. to Varick	439 W. 104th	Chrystie, f'm 44 Division to E. Houston
466 Greene	15 Bleecker	477 W. 108th	Church, f'm 99 Liberty, N. to Canal
482 Wooster	49 Bedford	Centre, f'm City Hall Pk., N. to Broome	17 Cortlandt
500 W. Broadway	81 Varick	12 Chambers	107 Park Pl.
562 Varick	Duane, N. to Jay	68 Worth	189 Duane
590 Hudson	Catharine, f'm 1 Division, S. to Cherry	158 Canal	261 Franklin
Bryant Pk., bet. 5th & 6th avs., W. 40th & 42d	Catharine Mkt., foot Catherine	224 Grand	333 Canal
Burling St., from 234 Pearl to East River	Catharine Slip, from 115 Cherry, S. to E. R.	Centre Market, Grand cor. Centre	City Hall Pl., from 15 Chambers to Pearl
Canal, from 182 East B'way, W. to N. R.	Catharine Parkway, W. 110th, from 5th av. to Riverside av.	Chambers, f'm 96 Park Row, W. to N. R.	City Hall Sq., bet. Tryon Row and Spruce St.
23 Division	Cedar, f'm 181 Pearl, W. to North River.	21 Centre	Claremont av., from W. 116th, between B'way & Riverside av., N. to W. 127th
71 Allen	39 William	69 Broadway	Claremont Pl., from Claremont av., N. of W. 122, W. to Riverside av.
106 Forsyth	— Nassau	99 Church	
145 Bowery	89 Broadway	131 W. Broadway	
201 Mulberry	127 Greenwich	139 Hudson	
249 Elm	143 Washington	171 Greenwich	
283 Broadway	159 West	183 Washington	
311 Mercer		205 West	
331 Greene		Charles, f'm 37 Greenwich av. W. to N. R.	
— Church		Charlton, f'm 29 Macdougall, W. to N. R.	
355 Wooster			
375 W. Broadway			
396 Thompson			
— Laight			
415 Sullivan			

# READY REFERENCE GUIDE.

Clarke, from 538 Broome, N. to Spring	Crosby, f'm 28 How- ard, N. to Bleecker 23 Grand 39 Broome 71 Spring 105 Prince 143 E. Houston	Dutch, from 49 John to Fulton Dyckman, from Har- lem River, S. of Academy, to N. R. East, from 750 Wa- ter, N. to Riving't'n E. Broadway, f'm 19 Chatham Square to Grand	E. 10th, f'm 33 5th av. E. to East River 26 University Pl. 56 Broadway — 4th av. 98 3d av. 128 Stuyvesant 242 1st av. 288 Av. A. Tompkins Sq. Sq. Av. B 394 Av. C 448 Av. D
34 Fulton 54 Beekman 72 Ferry 102 Frankfort Clinton, from 233 E. Houston, S. to E. R. 71 Rivington 163 Grand 197 E. Broadway 233 Monroe 255 Water	Delancey, from 181 Bowery, E. to E. R. Depau Pl., 185 & 187 Thompson Depew Pl., f'm E. 42d bet. Vanderbilt & Lexington avs., to E. 45th Depeyster, from 139 Water, S. to E. R. Desbrosses, from 185 Hudson, W. to N. R. De Witt Clinton Pk., bet. 11th av. and Hudson River, and 52d and 54th sts. Dey, f'm 191 B'way, W. to North River 24 Church 58 Greenwich 72 Washington 88 West	15 Catharine 73 Market 117 Pike 163 Rutgers — Canal 189 Jefferson 219 Clinton 259 Montgomery 287 Gouverneur 299 Scammel East End av., Av. B, f'm E. 79th to 89th 1 E. 79th 95 E. 84th East River Pk. — E. 89th E. Houston, f'm 608 B'way, E. to E. R. 87 Bowery — 2d av. — 1st av. — Av. A — Av. B 357 Pitt Hamilton Fish Pk. — Av. C 463 Lewis 509 Mangin E. River Pk., bet. E. End av. & E. R., & E. 84th & E. 89th E. 4th, f'm 694 Broad- way, E. to E. R. 20 Lafayette Pl. 44 Bowery 82 2d av. 130 1st av. 180 Av. A 242 Av. B 300 Av. C 360 Av. D 392 Lewis E. 8th, f'm 7 5th av., E. to East River 42 University Pl. 44 Greene 60 Mercer 130 Broadway 142 Lafayette Pl. — 4th av. St. Mark's Pl. Tompkins Sq. 300 Av. B 342 Av. C Columbia Pl. 408 Av. D 426 Lewis E. 9th, from 21 5th av., E. to E. R. 20 University Pl. 68 Broadway 92 4th av. — 3d av. — Stuyvesant 238 2d av. 348 1st av. 442 Av. A Tompkins Sq. 650 Av. C 752 Av. D	E. 11th, from 41 5th av., E. to E. R. 34 University Pl. 82 Broadway 100 4th av. 200 3d av. 300 2d av. 400 1st av. 500 Av. A 600 Av. B 700 Av. C 724 Dry Dock — Av. D E. 12th, f'm 51 5th av., E. to E. R. 28 University Pl. 58 Broadway 100 4th av. 200 3d av. 300 2d av. 400 1st av. 500 Av. A 600 Av. B 700 Av. C 728 Dry Dock 800 Av. D E. 13th, f'm 61 5th av., E. to East River, numbered like E. 12th E. 14th, f'm 67 5th av. E. to East River — Union Sq., W. 36 University Pl. 50 Broadway 100 4th av. — Irving Pl. 201 3d av. 300 2d av. 400 1st av. 500 Av. A 600 Av. B — Av. C E. 15th, f'm 71 5th av., E. to East River 23 Union Sq., W. 114 Irving Pl. 200 3d av. — Rutherford Pl. 300 2d av. — Livingston Pl. 400 1st av. 500 Av. A 600 Av. B 700 Av. C E. 16th, f'm 81 5th av., E. to East River, numbered like E. 15th E. 17th, f'm 93 5th av., E. to East River, numbered like E. 15th E. 18th, from 107 5th av., E. to E. R., 28 Broadway 100 4th av. 118 Irving Pl. 200 3d av.
Coenties Sl., from 66 Pearl, S. to E. R. Collister, from 51 Beach, N. to Laight Columbia, from 520 Grand, N. to E. Houston Columbia Pl., 386 E. 8th Columbus av., contin- uation of 9th av., from W. 59th, N. to W. 127th — W. 64th 97 Broadway 139 W. 66th 257 W. 72d 315 W. 75th — W. 81st 515 W. 85th 617 W. 90th 677 W. 93d 775 W. 98th 893 W. 104th 995 W. 109th 1293 W. 124th Commerce, from 286 Bleecker to Barrow Congress, f'm 177 W. Houston, S. to King Convent av., from Columbus av. and W. 127th, N. to W. 152d — W. 127th — W. 135th — W. 140th 91 W. 145th 189 W. 150th Convent Hill, W. 130th, bet. St. Nicholas and Con- vent avs. Cooper, from Acad- emy, bet. B'way & Seaman av. to Isham Cooper Pk., junction of 3d and 4th avs. Corlears, from 587 Grand, S. to E. R. Cornelia, f'm 158 W. 4th, W. to Bleecker Cortlandt, from 171 B'way, W. to N. R. 26 Church 50 Greenwich 76 Washington 92 West Cottage Pl., Hancock st.	Division, f'm 1 Bow- ery, E. to Grand — Chrystie — Forsyth — Bayard 61 Market — Eldridge — Allen 107 Pike — Orchard 143 Canal — Ludlow — Essex Wm. H. Seward Pk. — Norfolk 179 Jefferson — Suffolk — Hester 207 Clinton — Attorney 247 Montgomery — Ridge — Pitt 275 Gouverneur Dominick, from 13 Clarke, W. to Hud- son Dover, f'm 340 Pearl, S. to East River Downing, from 216 Bleecker, W. to Varick Doyers, f'm 13 Chat- ham Sq., to Pell Dry Dock, f'm 423 E. 10th, N. to E. 12th Duane, from 40 Rose, W. to North River 21 Park Row 89 Broadway 149 W. Broadway 185 Greenwich 217 West Duncomb Pl., E. 128th, bet. 2d and 3d avs. Dunham Pl., 142 W. 33d Dunscomb Pl., E. 50th, bet. 1st av. & Beekman Place.		



# READY REFERENCE GUIDE.

300 2d av.	Edgecomb av., from	Emerson, from Am-	First av., f'm 166 E
400 1st av.	junc. St. Nicholas	sterdam av., opp.	Houston to Harlem
500 Av. A	av. and W. 136th to	W. 207th, to Pres-	River
600 Av. B	156th	cott av.	10 1st
700 Av. C	46 W. 137th	Essex, from 160 Divi-	116 7th
E. 19th, from 117 5th	116 W. 140th	sion, N. to E. Hous-	232 E. 14th
av., E. to E. R.,	230 W. 145th	ton	304 E. 18th
numbered like E. 18th	— W. 155th	Essex Mkt. Pl. f'm	392 E. 23d
E. 20th, from 133 5th	Edgecomb Rd., from	68 Ludlow, to Essex	— E. 28th
av., E. to East River	W. 155th and St	Exchange Al., f'm 56	— E. 34th
8 Broadway	Nicholas av., to	B'way, to Trinity	738 E. 42d
100 4th av.	Amsterdam av..	Place.	— E. 50th
— Gramercy Pk.	Eighth av., from 598	Exchange Ct., 74 Ex-	1000 E. 55th
124 Irving Pl.	Hudson, N. to Har-	change Place	1100 E. 60th
200 3d av.	lem River,	Exchange Pl., f'm 6	1200 E. 65th
300 2d av.	2 Abingdon Sq.	Hanover to B'way	1300 E. 70th
400 1st av.	20 W. 12th	Extra Pl., rear of 10	1442 E. 75th
500 Av. A	— W. 4th	1st St.	1528 E. 80th
E. 21st, from 147 5th	60 Horatio	Farmer's Mkt., Wash-	1634 E. 85th
av., E. to E. R.,	Jackson Sq.	ington, cor. Ganse-	1734 E. 90th
numbered like E. 20th	— W. 13th	voort	— E. 95th
E. 22d, from 165 5th	— Greenwich av.	Ferry, from 88 Gold	1934 E. 100th
av., E. to East River	78 W. 14th	to Pearl	2034 E. 105th
— Broadway	160 W. 18th	Fifth, f'm 379 Bowery,	— E. 110th
100 4th av.	254 W. 23d	E. to East River	Thos. Jefferson Pk.
128 Lexington av.	356 W. 28th	200 Bowery	2295 E. 115th
200 3d av.	474 W. 34th	246 2d av.	2306 E. 120th
300 2d av.	568 W. 38th	— Av. A.	2434 E. 125th
400 1st av.	678 W. 42d	752 Av. D.	Fletcher, from 208
500 Av. A	718 W. 45th	<b>Fifth Avenue</b>	Pearl, S. to E. R.
E. 23d, from 185 5th	828 W. 50th	Fifth av., from 12	Forsyth, f'm 68 Divi-
av., E. to East River	838 W. 53d	Washington Sq. to	sion to E. Houston
2 Broadway	988 W. 58th	Harlem River	90 Grand
— Madison av.	Central Park West	— E. 8th	188 Stanton
100 4th av.	2060 W. 11th	21 E. 9th	Ft. George av., from
200 3d av.	2144 W. 116th	33 E. 10th	Amsterdam av. and
300 2d av.	2224 W. 120th	67 E. 14th	W. 190th, W. to
400 1st av.	2236 St. Nicholas av.	107 E. 18th	11th av.
500 Av. A	2320 W. 125th	133 E. 20th	Ft. Washington av.,
E. 24th, from 11	2428 W. 130th	185 E. 23d	f'm B'way and W.
Madison av., E. to	2534 W. 135th	— Broadway	150th, N. to B'way.
East River	— W. 140th	249 E. 28th	Fourth av., continu-
100 4th av.	— W. 145th	281 E. 30th	ation of Bowery to
134 Lexington av.	— W. 150th	315 E. 32d	E. 34th
200 3d av.	2910 W. 153d	353 E. 34th	39 Astor Pl.
300 2d av.	Eldridge, f'm 86 Divi-	387 E. 36th	59 E. 9th
400 1st av.	sion, to E. Houston	421 E. 38th	157 E. 14th
500 Av. A	Eleventh av., f'm W.	457 E. 40th	Union Square
E. 25th, from 21 Mad-	14th, N. to Naegle av.	499 E. 42d	247 E. 20th
ison av., E. to E. R.	80 W. 18th	545 E. 45th	289 E. 23d
38 Madison av.	180 W. 23d	623 E. 50th	401 E. 28th
100 4th av.	280 W. 28th	703 E. 55th	477 E. 32d
132 Lexington av.	394 W. 34th	751 E. 58th	Frankfort, from 170
200 3d av.	552 W. 42d	775 E. 59th	Nassau, E. to Pearl
300 2d av.	700 W. 50th	787 E. 60th	17 William
400 1st av.	794 W. 55th	837 E. 65th	43 Gold
E. 26th, f'm 215 5th	852 W. 59th	884 E. 70th	75 Cliff
av., E. to East River	West End av.	939 E. 75th	Franklin f'm 64 Bax-
— 5th av.	— W. 173d	989 E. 80th	ter, W. to N. R.
Madison Sq. N.	— W. 180th	1038 E. 85th	38 Elm
Sq. Madison av.	— W. 190th	1069 E. 90th	64 Broadway
100 4th av.	— Audubon av.	1139 E. 95th	94 Church
128 Lexington av.	— F. George av.	1189 E. 100th	124 W. Broadway.
200 3d av.	— Naegle av.	1239 E. 105th	166 Hudson
300 2d av.	Elizabeth, from 52	1289 E. 110th	194 Greenwich
400 1st av.	Bayard, N. to	1335 E. 112th	198 Washington
500 Av. A	Bleecker	1415 E. 116th	218 West
All numbered East	30 Canal	1475 E. 119th	Franklin Pl., from 68
Side streets f'm 26th	100 Grand	— E. 120th	Franklin to White
to Harlem River	216 Prince	Mt. Morris Park.	Franklin Sq., from 10
commence at 5th av.	270 E. Houston	2001 E. 124th	Cherry to Pearl
and run E. to E. R.,	Elm, f'm 14 Reade,	2021 E. 125th	Front, f'm 49 White-
and are numbered	N. to Great Jones	2119 E. 130th	hall to Roosevelt,
similar to 26th st.,	15 Duane	2217 E. 135th	and from South cor.
a hundred numbers	31 Pearl	2321 E. 140th	Montgomery to East
being on each block	45 Worth	— E. 142d	River
between the num-	61 Leonard	— Harlem River	6 Moore
bered avenues.	Elwood, f'm Hillside	First, f'm 308 Bowery,	21 Broad
Edgar, f'm 59 Green-	av., bet. B'way &	E. to Av. A	113 Wall
wich, to Trinity Pl.	11th av., to Sber-	27 2d av.	151 Maiden Lane
	man av.	73 st av.	199 Fulton

# READY REFERENCE GUIDE.

291 Roosevelt	641 Jackson	Hamilton Pl., from	James, from 215 Park
301 Montgomery	— Lewis	Broadway c. 137th	Row, S. to James St.
317 Gouverneur st.	567 Madison	to Amsterdam and	James' Slip, from 77
371 Jackson	— Goerck	144th	Cherry, S. to E. R.
Fulton, f'm 93 South,	589 Corlears	Hamilton Ter., from	Jane, from 113 Green-
W. to North River	— Mangin	W. 141st, n. Con-	wich av. to N. R.
Market Front	599 Monroe	vent av., N. to W.	Jay, from 61 Hudson,
25 Water	— Tompkins	144th	W. to North River
37 Pearl	625 East	Hancock, f'm 176 W.	Jeannette Pk., Coen-
53 Cliff	Grand Circle, 8th av.,	Houston, North to	tias St., bet. Front
79 Gold	bet. W. 58th & W.	Bleecker	and South
99 William	60th	Hancock Pl., Manhat-	Jefferson, from 179
— Dutch	Great Jones, f'm 682	tan, from St. Nich-	Division, S. to E. R.
123 Nassau	B'way, to Bowery	olas av. to Colum-	Jefferson Market, 6th
165 Broadway	Greeley Sq., between	bus av.	av., cor Greenwich
187 Church	Broadway and 6th	Hancock Sq., bet. St.	av.
225 Greenwich	av., 33d and 34th	Nicholas and Man-	Jersey, f'm 127 Crosby
239 Washington	Greene, from 331	hattan avs. and W.	E. to Mulberry
West	Canal, N. to E. 8th	123d	John, f'm 184 B'way,
Gansevoort, from 356	36 Grand	Hanover, f'm 57 Wall	E. to Pearl
W. 4th, N. to N. R.	54 Broome	S. to Pearl	30 Nassau
Gay, f'm 141 Waver-	84 Spring	Hanover Sq., from 106	— Dutch
ley Pl. to Christo-	120 Prince	Pearl to Stone	68 William
pher	146 W. Houston	Hanson Pl., 2d av.,	88 Gold
Goerck, f'm 574 Grand	182 Bleecker	bet. E. 124th and	— Cliff
N. to 3d	214 W. 3d	125th	120 Pearl
Gold, from 87 Maiden	224 W. 4th	Harlem River Drive-	Jones, f'm 174 W. 4th,
Lane to Frankfort	246 Washington Pl.	way, f'm W. 155th	W. to Bleecker
12 Platt	260 E. 8th	and Edgecomb Rd.,	King, from 41 Mac-
24 John	Greenwich, from 4	N. to Dyckman	dougal, W. to N. R.
50 Fulton	Battery Pl., to	Harrison, f'm 81 Hud-	Kingsbridge av., f'm
— Ann	Gansevoort	son, W. to N. R.	Terrace View av. to
64 Beekman	89 Rector	Harry Howard Sq.,	Spuytten Duyvil Ck.
— Spruce	139 Cedar	bet. Canal, Walker,	Kingsbridge Rd., f'm
Gouverneur, from 275	149 Liberty	Baxter & Mulberry	Amsterdam av. &
Division, S. to Wa-	169 Cortlandt	Henry, f'm 14 Oliver,	W. 162d, N. to W.
ter	185 Dey	E. to Grand	170th
Gouverneur St., from	197 Fulton	Herald Sq., between	Lafayette Pl., f'm 8
371 South, N. to	213 Vesey	B'way, 6th av., W.	Great Jones, N. to
Water	229 Barclay	34th and 36th	E. 8th
Gramercy Pk., f'm E.	249 Park Pl.	Hester, from 216 Div-	Laight, from 398 Ca-
20th to E. 21st, bet.	267 Murray	ision, W. to Centre	anal, W. to N. R.
3d and 4th avs.	283 Warren	Hillside av., from	Lenox av., f'm 110th
Grand, f'm 78 Varick,	301 Chambers	Broadway and Nac-	N. to Harlem River
E. to East River	369 Franklin	gle av. to 11th av.	16 W. 111th
17 Sullivan	477 Canal	Horatio, f'm 129 Green-	120 W. 116th
33 Thompson	583 W. Houston	wich, W. to N. R.	128 W. 120th
49 W. Broadway	677 Christopher	Howard, f'm 201 Cen-	298 W. 125th
71 Wooster	695 W. 10th	tre, W. to Mercer	398 W. 120th
87 Greene	795 W. 12th	10 Elm	494 W. 135th
105 Mercer	819 Horatio	28 Crosby	598 W. 140th
119 Broadway	Greenwich av., from	42 Broadway	698 W. 145th
131 Crosby	105 6th av. to 8th	Hubert, f'm 149 Hud-	778 W. 149th
151 Elm	av.	son, W. to N. R.	Leonard, f'm 92 Hud-
163 Centre	— Christopher	Hudson, from 139	son, E. to Baxter
Centre Market	Jefferson Market	Chambers, N. to	36 W. Broadway
171 Baxter	16 W. 10th	9th av.	64 Church
189 Mulberry	— Charles	16 Reade	98 Broadway
203 Mott	— Perry	28 Duane	118 Elm
219 Elizabeth	72 W. 11th	106 Franklin	140 Centre
235 Bowery	74 7th av.	206 Canal	Leroy, f'm 248 Bleeck-
253 Chrystie	— Bank	384 W. Houston	er, W. to N. R.
269 Forsyth	88 W. 12th	402 Clarkson	Lewis, f'm 556 Grand,
289 Eldridge	— Jane	500 Christopher	N. to E. 8th
307 Allen	118 W. 13th	598 8th av.	Lexington av., from
321 Orchard	— Horatio	Abington Sq.	121 E. 21st, N. to
339 Ludlow	Grove, from 488 Hud-	684 W. 14th	Harlem River
355 Essex	son to Waverley pl.	Irving Pl., f'm 117 E.	17 E. 23d
373 Norfolk	18 Bedford	14th, N. to E. 20th	115 E. 28th
389 Suffolk	48 Bleecker	14 E. 15th	237 E. 34th
407 Clinton	76 W. 4th	30 E. 16th	389 E. 42d
423 Attorney	Hague, f'm 367 Pearl	50 E. 17th	449 E. 45th
441 Ridge	W. to Cliff	64 E. 18th	555 E. 50th
459 Pitt	Hamilton, from 73	78 E. 19th	655 E. 55th
471 Division	Catharine, E. to	Jackson, from 338	763 E. 60th
473 E. Broadway	Market	Henry, S. to E. R.	863 E. 65th
— Willett	Hamilton Fish Pk.,	Jackson Sq., 8th av.	961 E. 70th
— Sheriff	bet. Stanton, E.	bet. Horatio and	1055 E. 75th
— Columbia	Houston, Pitt and	Greenwich av.	1159 E. 80th
527 Henry	Sheriff	Jacob, from 19 Ferry	1259 E. 85th
— Cannon		to Frankfort	1359 E. 90th.

# READY REFERENCE GUIDE.

1469 E. 90th	Madison Sq. N., E.	Morris, f'm 27 B'way	Oak, f'm 392 Pearl, E.
1565 E. 100th	26th, bet. 5th and	W. to North River	to Catharine.
1673 E. 106th	Madison avs.	Morton, from 270	Old Sl., f'm 106 Pearl,
1773 E. 110th	Maiden Lane, from	Bleecker, W. to N.	S. to East River
1857 E. 115th	172 B'way to E. R.	R.	Oliver, f'm 63 New
— E. 120th	26 Nassau	Mott, from 200 Park	Bowery, S. to E. R.
2063 E. 125th	62 William	Row, N. to Bleecker	Orchard, f'm 124 Divi-
— E. 130th	76 Liberty	82 Canal	sion, N. to E.
Liberty f'm 76 Maiden	106 Pearl	144 Grand	Houston
Lane, W. to N. R.	134 Water	206 Spring	Park, from 36 Centre,
13 William	144 Front	292 E. Houston	E. to Mott
51 Nassau	168 South	Mt. Morris Pk. W.,	Park av., continuation
57 Liberty Pl.	Mail, from Broadway,	from W. 130th, bet.	of 4th av. from E.
75 Broadway	opp. Park Pl., E. to	5th and Lenox avs.,	34th, N. to H. R.
97 Church	Park Row	to W. 124th	65 E. 38th
123 Greenwich	Mangin, from 590	1 W. 120th	135 E. 42d
137 Washington	Grand, N. to E.	10 W. 121st	375 E. 53d
147 West	Houston	18 W. 122d	497 E. 59th
Liberty Pl., from 57	Manhattan, from 444	30 W. 123d	607 E. 65th
Liberty to Maiden	E. Houston, N. to 3d.	38 W. 124th	717 E. 70th
Lane	Manhattan av., from	Mulberry from 186	819 E. 75th
Lispenard, f'm 151 W.	W. 100th, bet. Central	Park R'w to Bleeck-	911 E. 80th
B'way to B'way	Park, N. and	er	1015 E. 85th
Little W. 12th, from	Columbus av., N. to	8 Worth	1115 E. 90th
Gansevoort to N.R.	St. Nicholas av.	88 Canal	1217 E. 95th
Livingston Pl., from	Marion, from 404	150 Grand	— E. 100th
325 E. 15th to E. 17th	Broome, N.	254 Prince	1407 E. 106th
London Ter., W. 23d,	Market, f'm 61 Divi-	292 E. Houston	1507 E. 110th
bet. 9th & 10th avs.	sion, S. to E. R.	Murray, from 247	1635 E. 116th
Long Acre Sq., bet.	Marketfield, from 72	B'way, W. to N. R.	1711 E. 120th
B'way, 7th av. & W.	Broad, W.	29 Church	1817 E. 125th
43d	Mercer, f'm 311 Canal,	61 W. Broadway	1915 E. 130th
Ludlow, f'm 144 Divi-	N. to E. 8th	87 Greenwich	— E. 133d
sion, N. to E.	14 Howard	95 Washington	Park Pl., from 231
Houston	34 Grand	111 West	Broadway, W. to
Macdougall, from 219	64 Broome	Nassau, f'm 20 Wall,	North River
Spring, N. to W. 8th.	100 Spring	N. to Park Row	27 Church
70 W. Houston.	138 Prince	— Pine	57 W. Broadway
98 Bleecker	170 W. Houston	26 Cedar	71 Greenwich
154 W. 4th	210 Bleecker	38 Liberty	91 Washington
Washington Sq.	246 W. 3d	54 Maiden Lane	107 West
— W. 8th	260 W. 4th	70 John	Park Row, f'm 1 Ann,
Macdougall Alley, f'm	274 Washington Pl.	90 Fulton	E. to Chatham Sq.
Macdougall, n 8th, E.	Milligan Pl., 139 6th av	102 Ann	34 Beekman
Madison, from 426	Minetta, from 209	136 Beekman	41 Spruce
Pearl, E. to Grand	Bleecker to Minetta	152 Spruce	— Mail
72 Catharine	Lane	170 Frankfort	53 Frankfort
224 Jefferson	Minetta La., from 113	New, from 7 Wall, S.	89 N. William
354 Jackson	Macdougall to 6th	to Beaver	— Chambers
Madison av., from 29	av.	New Bowery, f'm 396	107 New Chambers
E. 23d, N. to Har-	Mission Pl., from 58	Pearl, N. to Park	109 Duane
lem River	Park, N. to Worth	Row	163 Pearl
61 E. 27th	Mitchell Pl., E. 49th,	New Chambers, from	— Baxter
117 E. 30th	1st av. to Beekman	107 Park Row, E. to	187 Roosevelt
183 E. 34th	Place.	Cherry	— Mulberry
245 E. 38th	Monroe, f'm 59 Cath-	12 William	215 James
315 E. 42d	arine, E. to Grand	— Pearl	— Worth
351 E. 45th	Montgomery, f'm 247	36 Rose	— Mott
439 E. 50th	Division, S. to E.R.	52 New Bowery	231 New Bowery
549 E. 55th	Moore, f'm 30 Pearl,	— Roosevelt	Pearl, f'm 14 State, E.
651 E. 60th	S. to East River	92 Cherry	and N. to B'way
751 E. 65th	Morningside av., E.,	Ninth av., f'm Ganse-	24 Whitehall
841 E. 70th	from W. 110th, opp.	voort, N. to W. 59th	52 Broad
963 E. 75th	Manhattan av., N.	— W. 14th	— William
1047 E. 80th	to W. 123d	122 W. 18th	152 Wall
1141 E. 85th	— W. 110th	206 W. 23d	194 Maiden Lane
1245 E. 90th	— W. 112th	350 W. 30th	266 Fulton
1351 E. 95th	10 W. 115th	— W. 34th	286 Beekman
1449 E. 100th	17 W. 116th	580 W. 42d	348 Franklin Sq.
1553 E. 105th	29 W. 117th	740 W. 50th	396 New Bowery
1647 E. 110th	39 W. 118th	840 W. 55th	— Vandewater
1747 E. 115th	69 W. 120th	924 W. 59th	— William
1847 E. 120th	78 W. 122d	Norfolk, f'm 180 Divi-	464 Park Row
Mt. Morris Park	Morningside av. W.,	sion, North to E.	512 Centre
1943 E. 125th	from W. 110th, W.	Houston	536 Elm
2049 E. 130th	of Columbus av. to	North Moore, f'm 234	554 Broadway
2149 E. 135th	122d	W. Broadway, W. to	Peck Slip, from 312
Madison Sq., bet. 5th	Morningside Pk., bet.	North River	Pearl, E. to South
and Madison avs.,	Morningside av., E.	North William, from	Pelham, f'm 96 Mon-
E. 23d and E. 26th	& W. and W. 110th	16 Frankfort to Park	roe, S. to Cherry
	and W. 123d	Row	

# READY REFERENCE GUIDE.

Pell, f'm 18 Bowery, W. to Mott	Roosevelt, from 187 Park Row, S. to East River	Seventh av., from 74 Greenwich av., N. to Central Park, & from W. 110th, N. to Harlem River	Corlears Hook Pk. East River
Perry, from 55 Green- wich av., W. to N.R.	59 New Chambers 117 Water	53 W. 14th	South William, from 7 William to Broad
Pike, from 107 Divi- sion, S. to E. R.	137 South	133 W. 18th	Speedway (see Har- lem River Drive- way).
Pine, f'm 106 B'way, E. to East River	Rose, from 34 Frank- fort, E. to Pearl	219 W. 23d	Spring, f'm 188 Bow- ery, W. to N. R.
13 Nassau	Rutgers, f'm 26 Canal, S. to East River	315 W. 28th	11 Elizabeth
45 William	Rutherford Pl., from	439 W. 34th	45 Mulberry
79 Pearl	224 E. 17th, S. to 15th	599 W. 42d	— Elm
85 Water	St. Clement's Pl., Macdougall, from W.	759 W. 50th	89 Broadway
91 Front	Houston to Bleeck- er, and Waverley Pl. to 8th	861 W. 55th	121 Greene
99 South	St. Mark's Pl., E. 8th, from 3d av. to Av. A	941 Central Pk. S.	157 W. Broadway
Pitt, f'm 276 Division N. to E. Houston	St. Nicholas av., f'm Lenox av. and W.	Central Park	197 Sullivan
Platt, f'm 221 Pearl, W. to William	110th to Amsterdam av. and W. 161st	1801 W. 110th	259 Varick
Pleasant av., f'm E. 100th, E. of 1st av., N. to Harlem River	20 Lenox	1893 W. 115th	291 Hudson
182 E. 110th	54 W. 113th	— St. Nicholas av.	317 Greenwich
298 E. 116th	110 W. 116th	1921 W. 116th	353 West
376 E. 120th	218 W. 121st	1999 W. 120th	Spruce, from 41 Park Row, E. to Gold
— E. 124th	222 8th av.	2039 W. 122d	Stanton, f'm 245 Bow- ery, E. to E. R.
Prince, f'm 230 Bow- ery, W. to Macdou- gal	258 W. 123d	2089 W. 125th	73 Allen
15 Elizabeth	276 W. 124th	2161 W. 128th	133 Norfolk
59 Elm	326 W. 127th	2197 W. 130th	221 Pitt
79 Broadway	400 W. 130th	2299 W. 135th	Hamilton Fish Pk
145 W. Broadway.	490 W. 135th	2339 W. 137th	271 Columbia
180 Sullivan	694 W. 145th	2413 W. 141st	351 Tompkins
Reade, f'm 22 Duane, W. to North River	796 W. 150th	— W. 144th	State, from 48 White- hall to Broadway
14 Elm	900 W. 155th	— W. 149th	1 Whitehall
42 Broadway	970 W. 159th	— W. 155th	18 Pearl
112 W. Broadway	St. Nicholas Pl., f'm St. Nicholas av. & W. 149th, N. to W. 155th	Harlem River	23 Bridge
194 West	St. Nicholas Ter., f'm W. 127th and St. Nicholas av., to 140th	Sheriff, from 502 Grand, N. to 2d	30 Bowling Green
Rector, f'm 73 Broad- way, W. to N. R.	Scammel, f'm 299 E. B'way, S. to Water	Sherman av., from B'way and Elwood, N. to Amsterdam av., and W. 211th	Stone, f'm 13 White- hall to William
Renwick, from 503 Canal, N. to Spring Ridge, from 254 Divi- sion, N. to E. Hous- ton	Second, f'm 323 Bow- ery, E. to Av. D	Sherman Sq., bet. B'way, Amsterdam av. and W. 73d	Stuyvesant, f'm 29 3d av., E. to 2d av.
Riverside av., from W. 72d, bet. West End av. and 12th av., N. to Manhattan.	35 2d av.	Sixth, f'm 256 Bowery E. to East River	14 E. 9th
26 W. 75th	145 Av. A	Sixth av., from Car- mine, N. to Central Park	46 E. 10th
39 W. 76th	257 Av. C	36 W. 4th	Stuyvesant Sq., bet. Rutherford Pl. and Livingston Pl. E.
49 W. 77th	Second av., f'm 118 E. Houston, N. to Har- lem River	— Greenwich av.	15th and E. 17th
74 W. 79th	116 7th	130 W. 10th	Suffolk, f'm 202 Divi- sion to E. Houston
78 W. 80th	228 E. 14th	208 W. 14th	Sullivan, from 415 Canal, N. to W. 3d
86 W. 81st	398 E. 23d	228 W. 15th	21 Grand
95 W. 82d	498 E. 28th	248 W. 16th	55 Broome
109 W. 83d	620 E. 34th	266 W. 17th	165 W. Houston
129 W. 85th	782 E. 42d	286 W. 18th	205 Bleecker
147 W. 87th	934 E. 50th	298 W. 19th	Temple, from 88 Lib- erty, S. to Thames
162 W. 88th	1128 E. 60th	— W. 20th	Tenth av., from 542 West, N. to W. 59th
185 W. 91st	1326 E. 70th	338 W. 21st	56 W. 14th
280 W. 100th	1536 E. 80th	356 W. 22d	220 W. 23d
318 W. 104th	1730 E. 90th	374 W. 23d	312 W. 28th
354 W. 108th	— E. 100th	412 W. 25th	574 W. 42d
— W. 110th	2126 E. 110th	462 W. 28th	634 W. 45th
— W. 116th	2228 E. 115th	536 W. 32d	828 W. 55th
— W. 122d	2328 E. 120th	— Broadway	888 W. 58th
— W. 129th	2438 E. 125th	612 W. 36th	Thames, from 111 B'way to Greenwich
Riverside Pk., bet. Riverside av., Hud- son River, W. 72d and 129th	2498 E. 128th	Sq. W. 42d	Third, f'm 345 Bow- ery, E. to E. R.
Rivington, from 213 Bowery, E. to E.R.	Seventh, from opp. R.	792 W. 45th	38 2d av.
67 Allen	36 2d av.	886 W. 50th	142 Av. A
161 Clinton	130 Av. A	976 W. 55th	326 Av. D
257 Columbia	228 Av. C	1052 Central Pk. S.	394 Goerck
321 Goerck	300 Lewis	South, f'm 66 White- hall, E. to E. R.	Third av., contin- uation of Bowery, N. to Harlem River
371 East		14 Broad	45 E. 10th
		58 Wall	123 E. 14th
		75 Maiden Lane	203 E. 18th
		93 Fulton	299 E. 23d
		— Beekman	
		175 Roosevelt	
		187 James Slip	
		221 Market	
		286 Clinton	
		386 Jackson	

# READY REFERENCE GUIDE.

391 E. 28th	Vesey, from B'way,	Water, f'm 41 White-	236 Varick
429 E. 30th	opp. 222, W. to N.R.	hall, E. to E. K.	276 Hudson
506 E. 34th	30 Church	21 Broad	319 Greenwich
657 E. 42d	66 W. Broadway	113 Wall	328 Washington
773 E. 48th	70 Greenwich	199 Fulton	348 West
876 E. 53d	85 Washington	321 Roosevelt	West 3d, from 681
989 E. 69th	110 West	389 Catharine St.	B'way, W. to 6th av.
1047 E. 62d	Vestry, f'm 428 Canal,	469 Pike	9 Mercer
— E. 67th	W. to North River	565 Clinton	29 Greene
1291 E. 70th	26 Hudson	685 Jackson	— Wooster
1309 E. 75th	56 Washington	— East	57 W. Broadway
1409 E. 80th	Walker, from 135 W	Watts, f'm 44 Sulli-	77 Thompson
1505 E. 85th	B'way, E. to Canal	van, W. to N. R.	— Sullivan
1599 E. 90th	29 Church	Waverley Pl., from	111 Macdougall
1693 E. 95th	69 Broadway	727 B'way, to Bank	W. 4th, f'm 697 B'way,
1799 E. 100th	93 Elm	23 Greene	W. to W. 13th
1923 E. 106th	109 Centre	— Wash'ton Sq. E.	11 Mercer
2001 E. 110th	Wall, from 86 B'way,	57 5th av.	31 Greene
2133 E. 116th	E. to East River	123 6th av.	43 Wash. Sq. E.
2199 E. 120th	7 New	183 W. 10th	— Wooster
2297 E. 125th	— Nassau	231 W. 11th	— W. Broadway
— E. 130th	21 Broad	West, f'm 12 Battery	— Thompson
— Harlem River	51 William	Pl., N. to 10th av.	— Sullivan
Thirteenth av., from	57 Hanover Sq.	56 Rector	— Macdougall
148 Gansevoort, N.	75 Pearl	102 Liberty	151 6th av.
to W. 30th	89 Water	130 Fulton	193 Barrow
Thomas, from 317	103 Front	Mkt. Vesey	231 W. 10th
B'way, W. to Hud-	119 South	147 Barclay	281 W. 11th
son	Warren, from 259	185 Chambers	319 W. 12th
41 Church	B'way, W. to N. R.	215 Franklin	333 8th av.
73 W. Broadway.	32 Church	271 Desbrosses	— Gansevoort
Thompson, from 395	62 W. Broadway	293 Canal	W. 8th, f'm 8 5th av.,
Canal, N. to W. 4th	96 Greenwich	Mkt. Spring	W. to 5th av.
20 Grand	106 Washington	321 Charlton	W. 9th, f'm 22 5th av.,
82 Spring	Washington, from 6	342 W. Houston	W. to 6th av.
160 W. Houston	Battery Pl., to W	387 Christopher	W. 10th, f'm 32 5th
204 Bleecker	14th	425 W. 11th	av., W. to N. R
Tompkins, from 606	97 Rector	485 W. 12th	71 6th av.
Grand, N. to E. R.	145 Cedar	533 Gansevoort	127 Greenwich av.
Tompkins Sq., bet.	153 Liberty	542 10th av.	153 Waverley Pl.
Avs. A and B., E.	169 Cortlandt	West Broadway, from	181 W. 4th
7th and E. 10th	179 Dey	66 Vesey, N. to W.	209 Bleecker
Trinity Pl., from 6	191 Fulton	4th	245 Hudson
Morris, N. to Lib-	205 Vesey	35 Park Pl.	265 Greenwich
erty	221 Barclay	75 Warren	279 Washington
Tryon Row, from 1	239 Park Pl.	93 Chambers	— Weehawken
Centre, E. to Park	255 Murray	163 Worth	307 West
Row	271 Warren	205 Franklin	W. 11th, f'm 46 5th
Twelfth av., from foot	285 Chambers	297 Canal	av., W. to N. R.
W. 30th, N. to W.	347 Franklin	331 Grand	77 6th av.
151st	475 Canal	363 Broome	167 7th av.
Union Square, bet.	565 W. Houston	299 Spring	— Greenwich av.
B'way, 4th av., E.	647 Christopher	429 Prince	213 Waverley Pl
14th and E. 17th	655 W. 10th	519 Bleecker	253 W. 4th
Union Square E., 4th	765 W. 12th	563 W. 3d	285 Bleecker
av. from E. 14th to	815 Gansevoort	West End Av., 11th	297 Hudson
E. 17th	Washington Pl., from	av. from W. 59th	309 Greenwich
Union Square W.,	713 Broadway, W.	to W. 107th	345 Washington
B'way, from E. 14th	to Grove	54 W. 62d	375 West
to E. 17th	21 Greene	164 W. 67th	W. 12th, from 58 5th
University Pl., from	35 Wash'ton Sq., E.	256 W. 72d	av., W. to N. R.
29 Waverley Pl. to	61 Macdougall	318 W. 75th	83 6th av.
E. 14th	89 8th av.	378 W. 78th	175 7th av.
Vandam, f'm 13 Mac-	— Barrow	425 W. 81st	229 Greenwich av.
dougall to Green-	Washington Sq., bet.	516 W. 85th	281 W. 4th
wich	Wooster, Macdou-	598 W. 89th	293 8th av.
Vanderbilt av., from	gal, W. 4th and	678 W. 93d	329 Greenwich
27 E. 42d to E. 45th	Waverley Pl.	758 W. 97th	371 Washington
Vandewater, from 54	Washington Sq. E.,	822 W. 100th	401 West
Frankfort, E. to	from 43 W. 4th to	898 W. 104th	W. 13th, from 70 5th
Pearl	Waverley Pl.	— W. 106th	av., W. to N. R.
Varick, f'm 130 Frank-	Washington Sq. N.,	— Broadway	89 6th av.
lin, N. to Carmine	f'm 29 to 89 Waver-	— W. 107th	161 7th av.
70 Canal	ley Pl.	W. Houston, from 609	253 Greenwich av.
108 Broome	Washington Sq. S.,	B'way to N. R.	— W. 4th
204 W. Houston	from 54 to 128 W.	18 Mercer	337 Hudson
230 Carmine	4th	38 Greene	455 10th av.
	Washington Sq. W.,	60 Wooster	W. 14th, from 82 5th
	f'm 143 to 165 Mac-	82 W. Broadway	av., W. to N. R.
	dougall	148 Macdougall	101 6th av.

## READY REFERENCE GUIDE.

- 201 7th av.  
301 8th av.  
401 9th av.  
501 10th av.  
601 11th av.  
— 13th av.  
North River
- All streets on the West side from 14th to 58th, inclusive, begin at Fifth av., run to the Hudson River and are numbered similar to W. 14th, a hundred numbers being used on each block.
- W. 59th, from Grand Circle, W. to N. R.  
359 Columbus av.  
— 9th av.  
— 10th av.  
— West End av.  
— 11th av.
- W. 60th, from 1855 B'way, W. to N. R.  
101 Columbus av.  
201 Amsterdam av.  
301 West End av.  
W. 61st, f'm Central Park West to N. R.  
1 Central Pk. W.  
— Broadway  
101 Columbus av.  
201 Amsterdam av.  
301 West End av.
- All streets on the West side from W. 61st to W. 109th street, inclusive, begin at Central Park West, and are numbered similar to W. 61st, a hundred numbers being used on each block.
- W. 110th (Cathedral Parkway), f'm 5th av. W. to Riverside av.  
— St. Nicholas av.  
— Lenox av.  
— 7th av.  
— 8th av.  
— Manhattan av.  
— Columbus av.  
— M'gside av. E.  
Morningside Pk.  
— M'gside av. W.  
— Amsterdam av.  
547 Broadway
- W. 111th, f'm 5th av., W. to Riverside av.  
W. 112th, f'm 5th av., W. to Riverside av.  
101 Lenox av.  
105 St. Nicholas av.  
201 7th av.  
301 8th av.  
329 Manhattan av.  
— M'gside av. E.  
Morningside Park.  
401 M'gside av. W.  
501 Amsterdam av.  
601 Broadway
- All streets from W. 112th to W. 120th, inclusive, begin at 5th av., run W. to Riverside av., and are numbered similar to W. 112th.
- W. 121st, from Mt. Morris Pk., W. to Riverside av.  
101 Lenox av.  
201 7th av.  
273 St. Nicholas av.  
301 8th av.  
317 Manhattan av.  
364 M'gside av. E.  
401 M'gside av. W.  
501 Amsterdam av.  
601 Broadway
- W. 122d, from Mount Morris Pk. to Riverside av.  
W. 123d, from Mount Morris Pk., to Riverside av.  
W. 124th, f'm 2002 5th av., W. to B'way  
W. 125th, f'm 2020 5th av., W. to Claremont av.  
101 Lenox  
201 7th av.  
301 8th av.  
335 St. Nicholas av.  
401 Columbus av.  
413 Manhattan av.  
501 Amsterdam av.  
601 Broadway
- All streets from W. 125th to W. 143d begin at 5th av., run W. to North River and are numbered similar to W. 125th.
- W. 144th, f'm Harlem River, W. to N. R.  
101 Lenox av.  
201 7th av.  
301 8th av.  
315 Bradhurst av.  
411 Hamilton Ter.  
451 Convent av.  
501 Amsterdam av.  
— Hamilton Pl.  
601 Broadway
- W. 145th, f'm Harlem River, W. to N. R.  
101 Lenox av.  
201 7th av.  
301 8th av.  
317 Bradhurst av.  
345 Edgecomb av.  
401 St. Nicholas av.  
501 Amsterdam av.  
501 Amsterdam av.  
601 Broadway  
— 12th av.
- All streets from W. 145th to W. 154th, begin at Harlem River and run W. to North River, and are numbered similar to W. 145th.
- W. 155th, f'm 7th av., W. to North River  
201 7th av.  
— Macomb's La.  
301 8th av.  
— Bradhurst av.  
Harlem R. Driveway  
401 St. Nicholas Pl.  
— Edgecomb av.  
— St. Nicholas av.  
501 Amsterdam av.  
601 Broadway
- W. 156th, from 921 St. Nicholas av., W. to Broadway  
423 St. Nicholas av.  
W. 157th, f'm Edgecomb Rd., W. to B'way  
W. 158th, f'm 967 St. Nicholas av., W. to North River  
525 Audubon av.  
601 Broadway
- W. 159th, from Edgecomb Road, W. to Broadway  
W. 160th, from Edgecomb Road, W. to 485 W. 129th Broadway  
W. 161st, from 2036 Amsterdam av., W. to Broadway  
W. 162d from Edgecomb Road, W. to Amsterdam av.  
W. 163d, from Edgecomb Road, W. to Amsterdam av.  
W. 164th, from Edgecomb Road, W. to Kingsbridge Road  
W. 165th, from Edgecomb Road, W. to North River.  
W. 166th, from 2128 Amsterdam av., W. to Broadway  
W. 167th, from Edgecomb Road, W. to Kingsbridge Road  
W. 168th, from 2178 Amsterdam av., W. to Broadway  
W. 169th, from Amsterdam av., W. to Broadway  
W. 170th, from Edgecomb Road W. to Ft. Washington av.  
W. 171st, from Amsterdam av., W. to B'way
- All streets from W. 171st to W. 190th begin at Amsterdam av. and run West to Broadway  
W. 201st, f'm Harlem River, W. to Amsterdam av.  
All streets from W. 201st to W. 210th be-
- gin at Harlem River and run W. to Amsterdam av.  
W. 211th, f'm Harlem River, W. to B'way  
W. 212th, f'm Harlem River, W. to B'way  
W. 213th, f'm Harlem River, W. to B'way  
W. 214th, f'm Harlem River, W. to B'way  
W. 215th, f'm Harlem River, W. to B'way  
W. 216th, f'm Harlem River, W. to B'way  
W. 218th, f'm Harlem River, W. to B'way  
W. 219th, f'm Harlem River, W. to B'way  
W. 220th, f'm Harlem River, W. to B'way  
W. 221st, f'm Harlem River, W. to B'way  
W. 222nd, f'm Harlem River, W. to B'way  
W. 223rd, f'm Harlem River, W. to B'way  
W. 224th, f'm Harlem River, W. to B'way  
W. 225th, f'm Harlem River, W. to B'way  
W. 226th, f'm Harlem River, W. to B'way  
W. 227th, f'm Harlem River, W. to B'way  
W. 228th, f'm Harlem River, W. to B'way  
W. 229th, f'm Harlem River, W. to B'way  
W. 230th, f'm Harlem River, W. to B'way  
W. 231st, f'm Harlem River, W. to B'way  
W. 232nd, f'm Harlem River, W. to B'way  
W. 233rd, f'm Harlem River, W. to B'way  
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W. 296th, f'm Harlem River, W. to B'way  
W. 297th, f'm Harlem River, W. to B'way  
W. 298th, f'm Harlem River, W. to B'way  
W. 299th, f'm Harlem River, W. to B'way  
W. 300th, f'm Harlem River, W. to B'way
- White, from 117 W. Broadway, E. to Baxter  
White's Pl., r. 214 W. 18th.  
Whitehall, from 2 Broadway, S. to East River  
Willet, f'm 482 Grand, N. to E. Houston  
William, from 107 Pearl, N.E. to 447 Pearl  
6 Beaver  
44 Wall  
54 Pine  
64 Cedar  
78 Liberty  
82 Maiden Lane  
106 John  
140 Fulton  
168 Beekman  
180 Spruce  
206 Frankfort  
— N. William  
240 Duane  
244 New Chambers  
Winthrop Pl., Greene, bet. Waverley Pl. and E. 8th  
Wooster, from 355 Canal, N. to W. 4th  
30 Grand  
54 Broome  
92 Spring  
128 Prince  
166 W. Houston  
194 Bleecker  
234 W. 3d  
Worth, f'm 72 Hudson, E. to Pk. W.  
25 W. Broadway  
62 Church  
— Broadway  
116 Elm  
124 Centre  
York, f'm 9 St. John's Lane, E. to West Broadway

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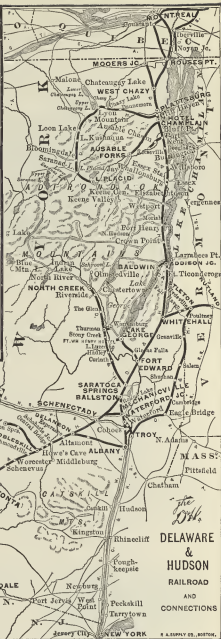
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# Panama - California Exposition

## SAN DIEGO, 1915



D. C. Collier, President

it, throughout the year of 1915, will be held a great Indian Congress. This will bring together and classify all of the aboriginal tribes of sub-tropical America, with their industries, handicrafts, customs and modes of life. It will contain the greatest ethnological and archeological exhibit ever seen. Contrasted with this will be such an exhibit of modern life as shall bring into sharp relief every advantage of the soil and climate, and the methods of industry that will illustrate the progress of the past and illuminate the possibilities of the future. So it will be an outdoor as well as an indoor exposition.

The Panama-California Exposition will be a vivid exposition. It will exhibit processes rather than products. In those industries that pertain to the soil, for instance, it will illustrate how irrigation may be most advantageously applied, rather than what its best results are. In the mining industry the processes used in extracting the metals will be shown instead of the metals in cases. And so on throughout the list.

The Panama-California Exposition will be intensely educational and at the same time spectacular. Therein it will be more attractive than any exposition yet held.

SAN DIEGO, California, will hold a Universal Exposition during the entire year of 1915. This exposition will in no sense attempt to rival the World's Fair, to be held in San Francisco during a portion of that year, but will be unique, and in almost every aspect different from any other international exposition ever held.

The exposition in San Diego is known as the Panama-California Exposition. The enterprise was first broached in September, 1909, and it was then decided that the completion of the Panama Canal in 1915 would be fitting opportunity to commemorate the beginning of civilization in California. Therefore it was determined that the undertaking should be in perfect keeping with the unique character of that civilization, and exemplary of the progress of events from the first settlement of the West to the present time.

In its scope, its character and its content, the Panama-California Exposition will be different. As a Mission City, its buildings will impress the observer with their novelty and their artistic adaptation to the fundamental purpose of the enterprise. Its management hopes to make the contrast between the strictly industrial and commercial characteristics of universal expositions and its unique, artistic, spectacular and educational character so marked that there can be no comparison.

The Panama-California Exposition will be held in a magnificent fourteen-hundred-acre park, in the heart of the city of San Diego. Here, in conjunction with



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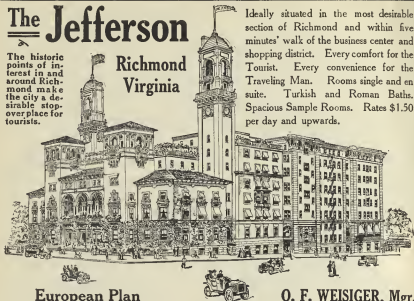
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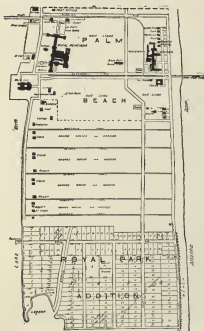
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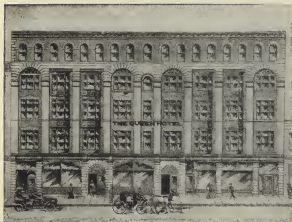
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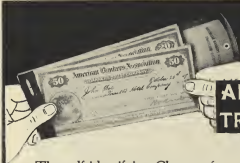
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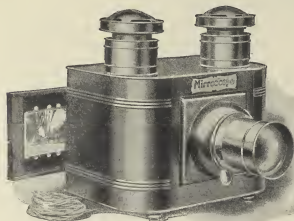
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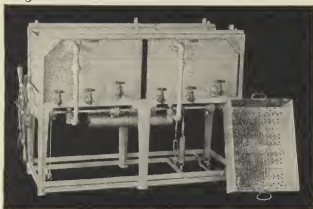
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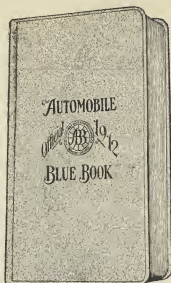
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GARDEN OF HOTEL CAMAGUEY.

# THE CUBA RAILROAD



MAP OF CUBA RAILROAD, SHOWING BAYAMO AND MANZANILLO EXTENSIONS.

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